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A SERIES OF ORGAN PIECES,

In Various styles

for

CHURCH and CONCERT use.

Composed by

WILLIAM FAULKES.

(Organist of S. Margaret's Church, Anfield, Liverpool.)

№ 1. Offertoire in G major..... 1/6 net | № | №

ENT: STA: HALL.

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Published by the Author.

23, ROCKY LANE, ANFIELD.

LIVERPOOL.

PRICE net.

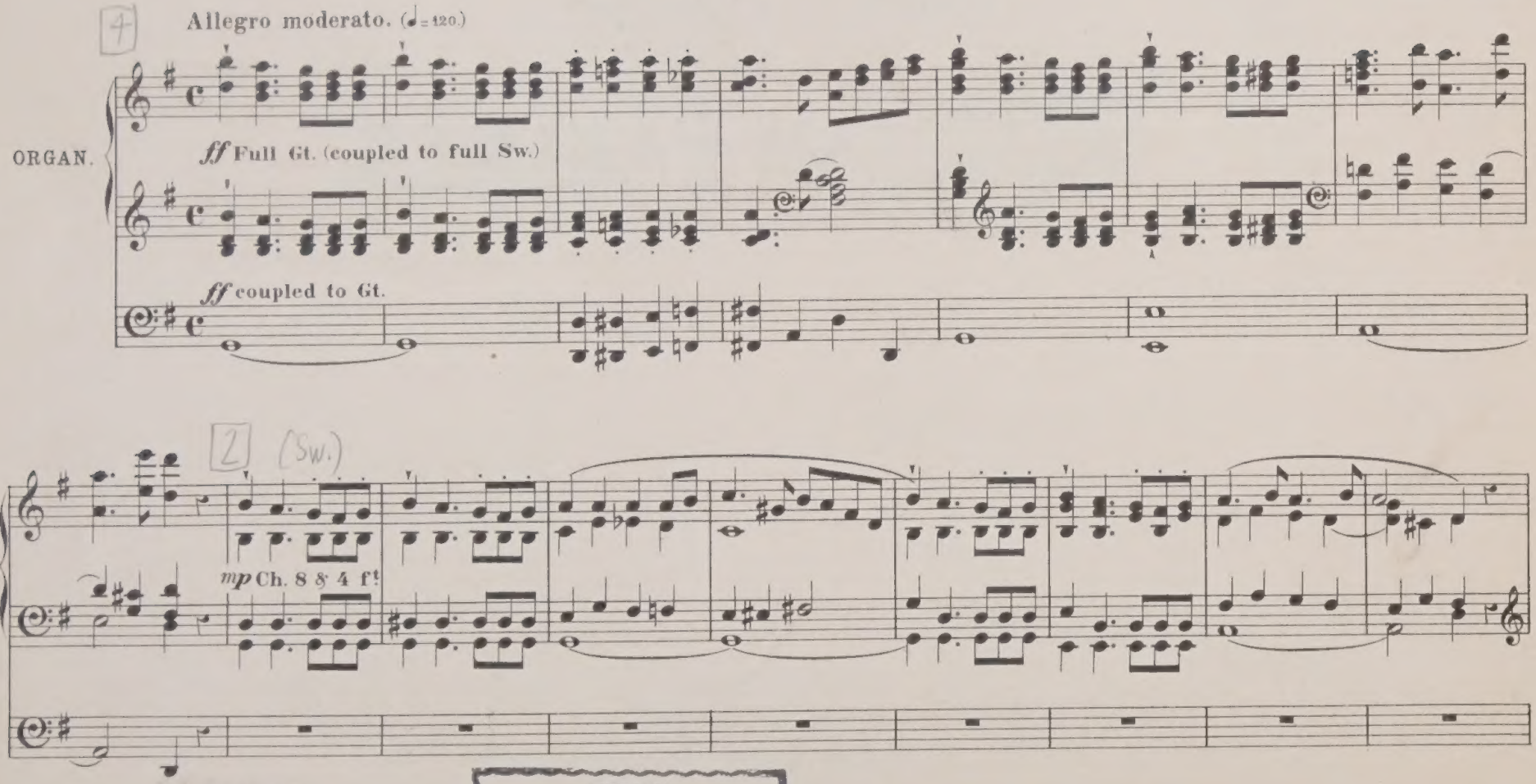
To

RICHARD COOPER. Esq. A.R.C.O.

(Organist of S. John-the-Baptist's Church, Tue Brook, Liverpool.)

OFFERTOIRE.

Wm. FAULKES.



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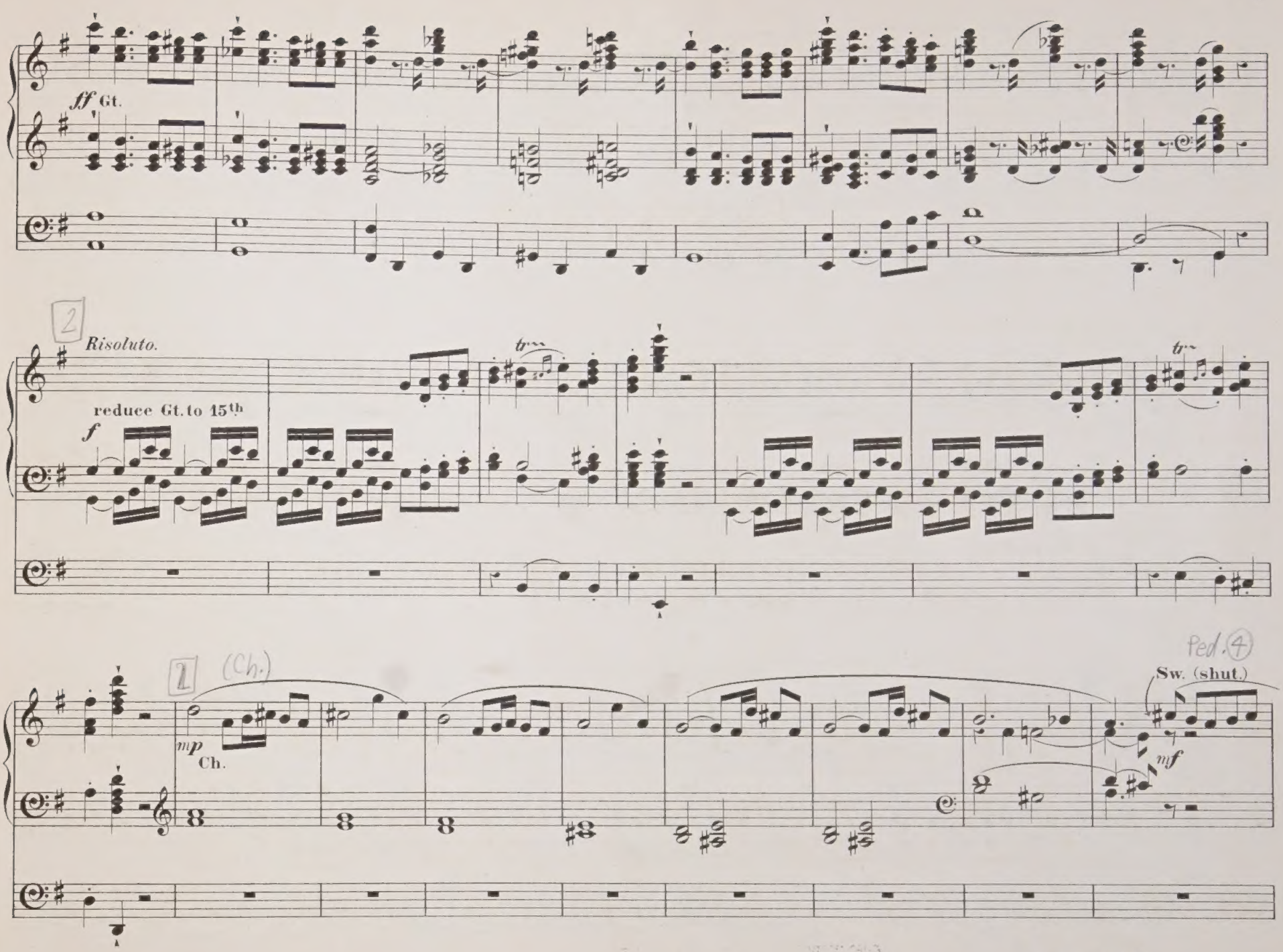

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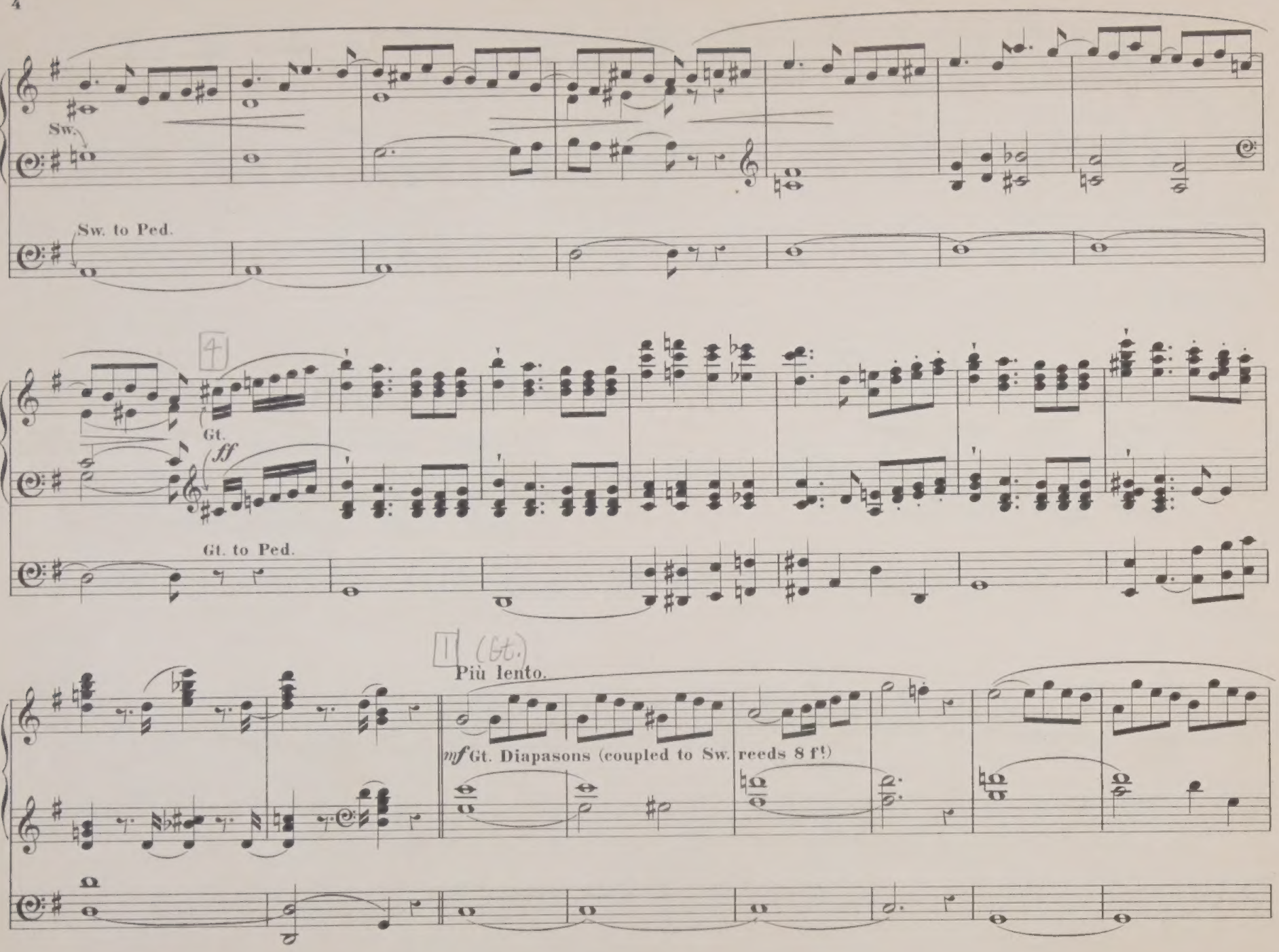
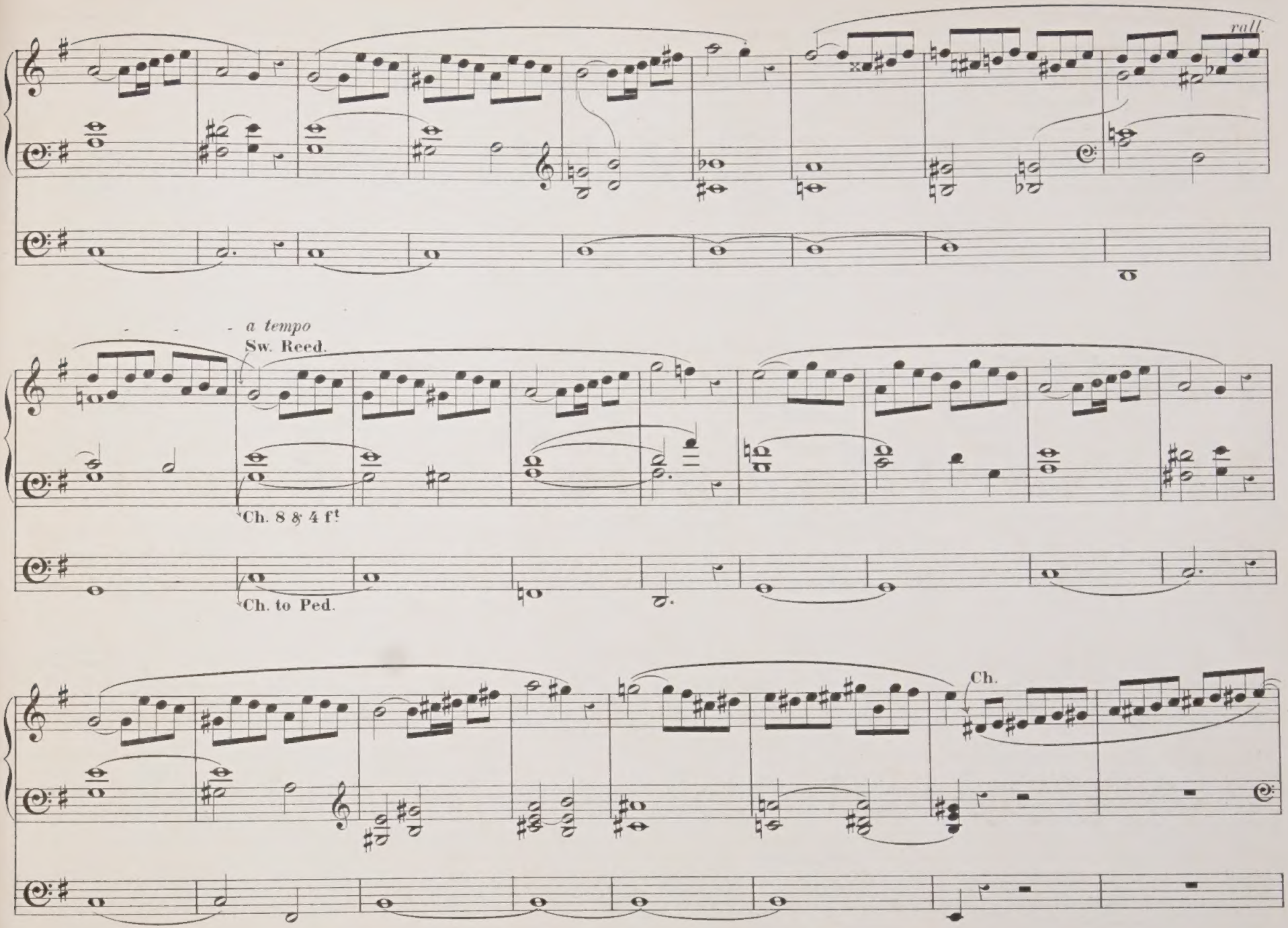
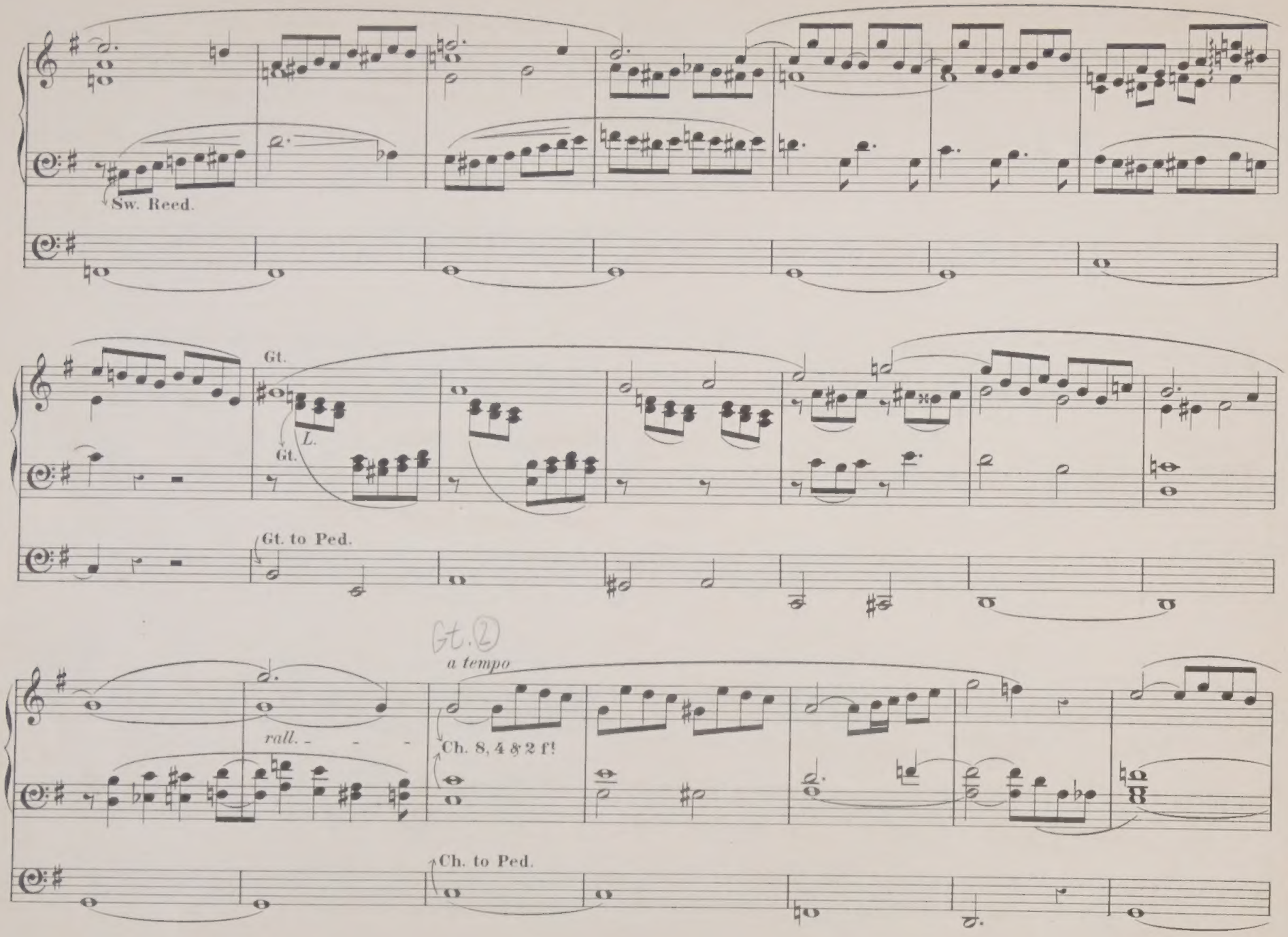
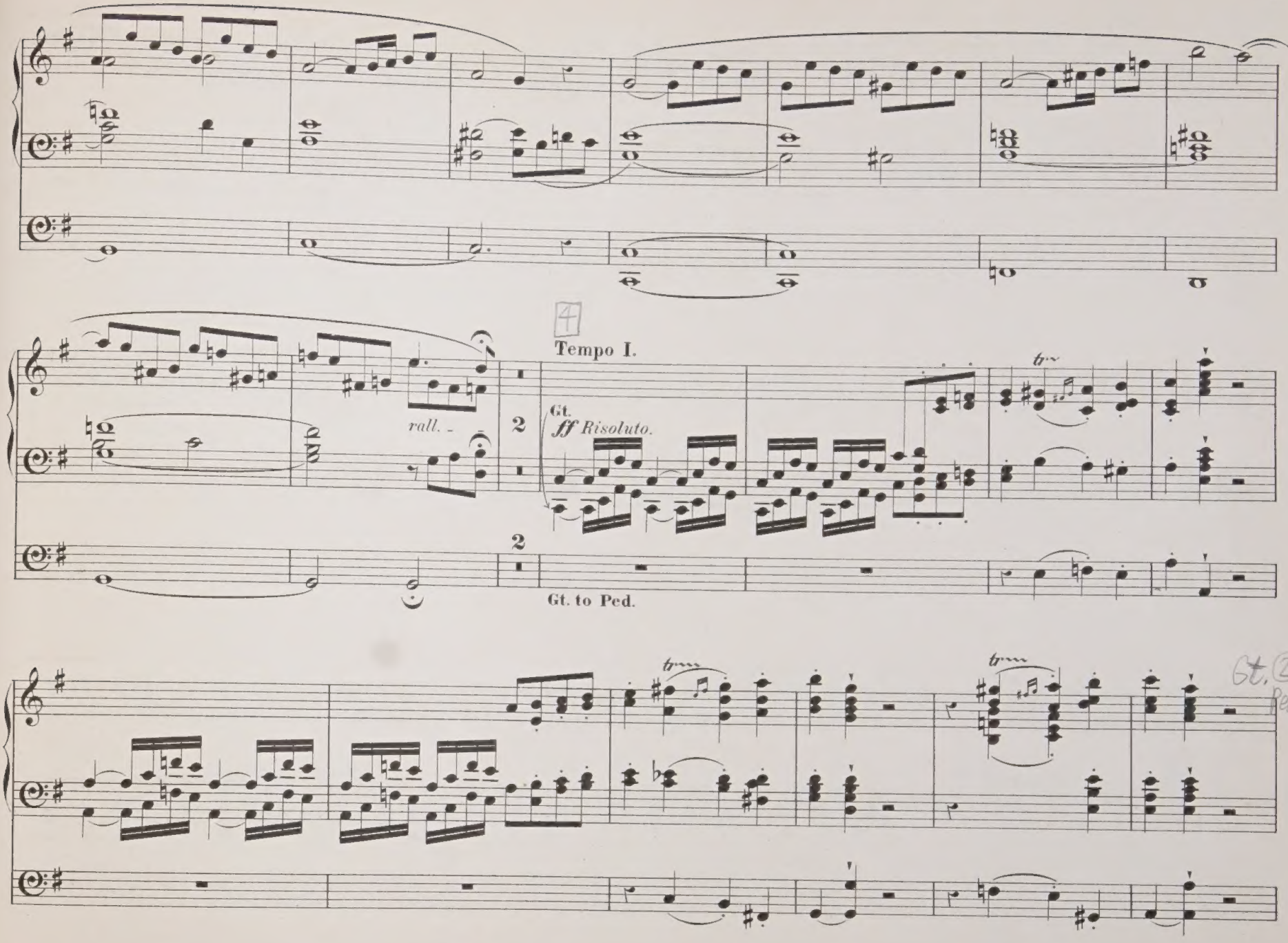
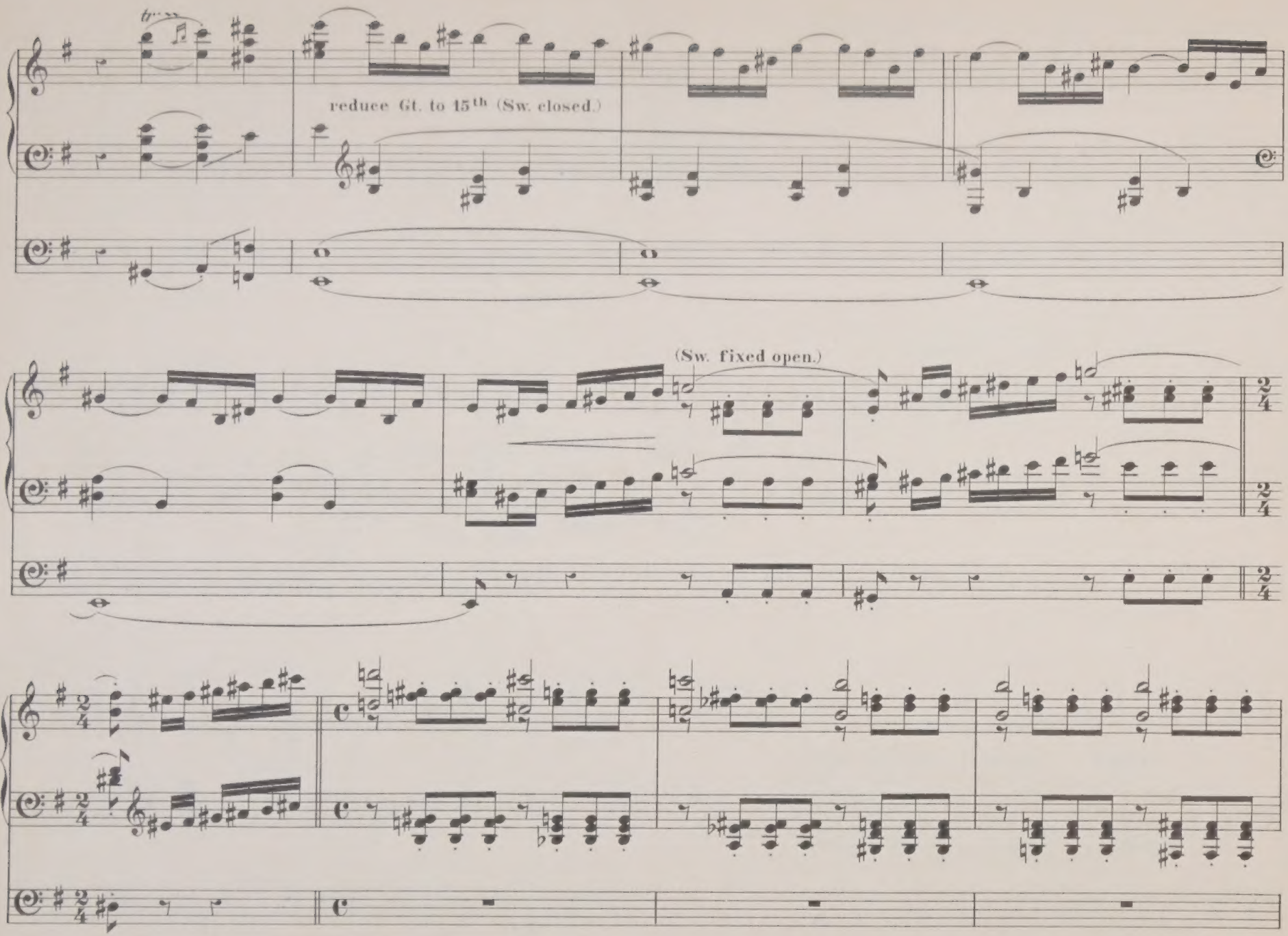
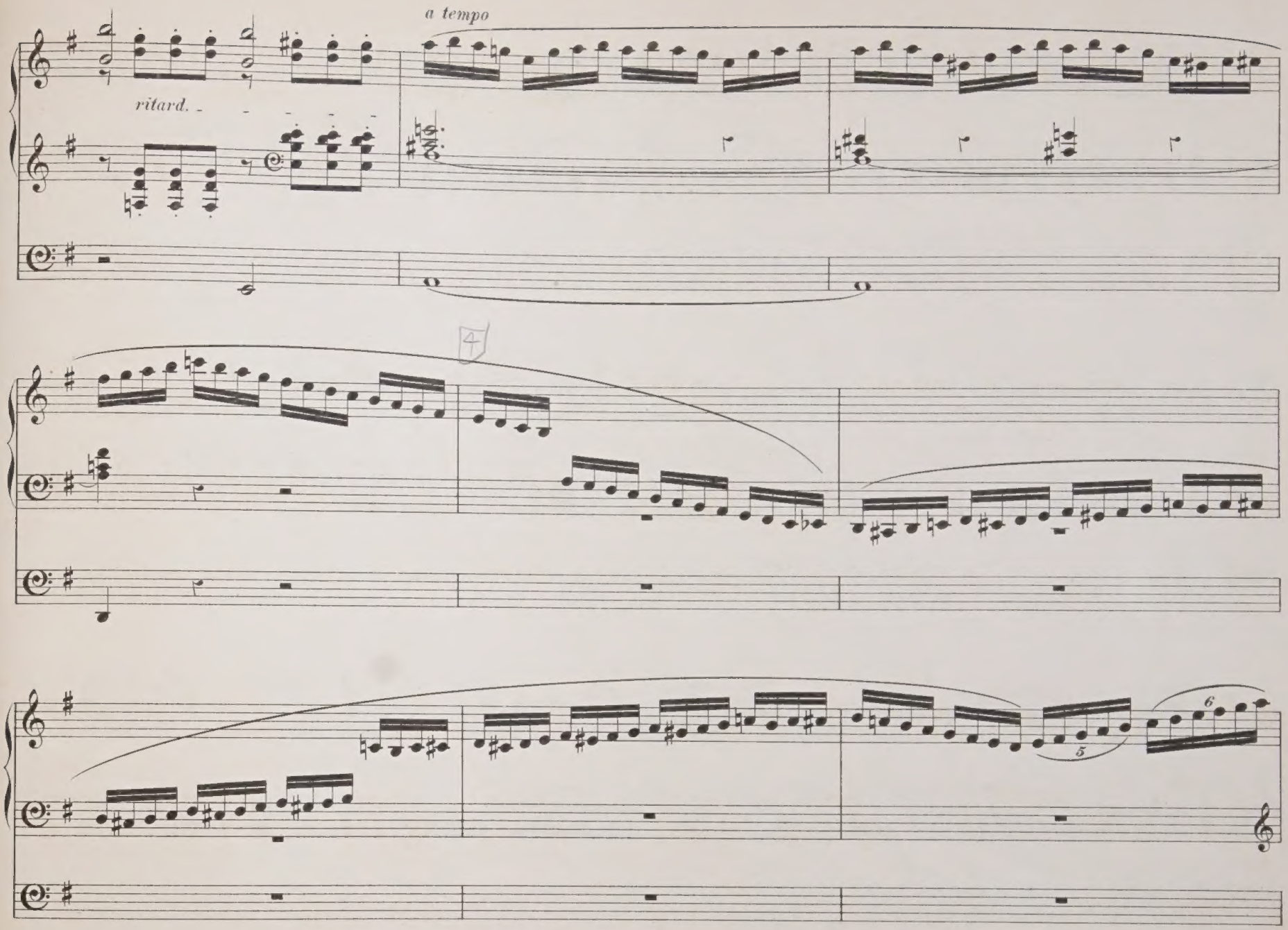

Sw.
Sw. to Ped.
4
Gt.
ff
Gt. to Ped.
1 (Gt.)
Più lento.
mf Gt. Diapasons (coupled to Sw. reeds 8 f!)

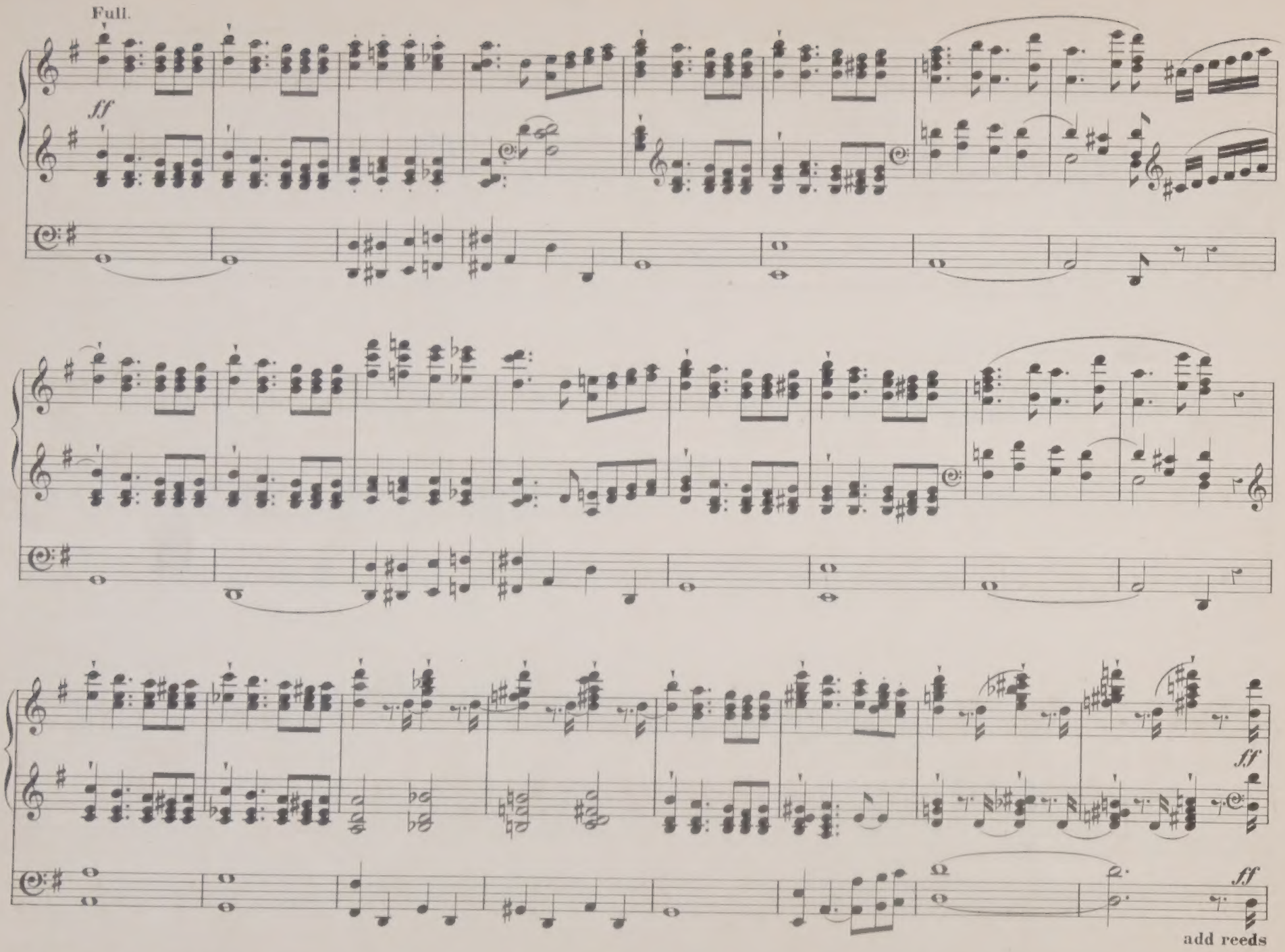

rall.
a tempo
Sw. Reed.
Ch. 8 & 4 ft
Ch. to Ped.
Ch.

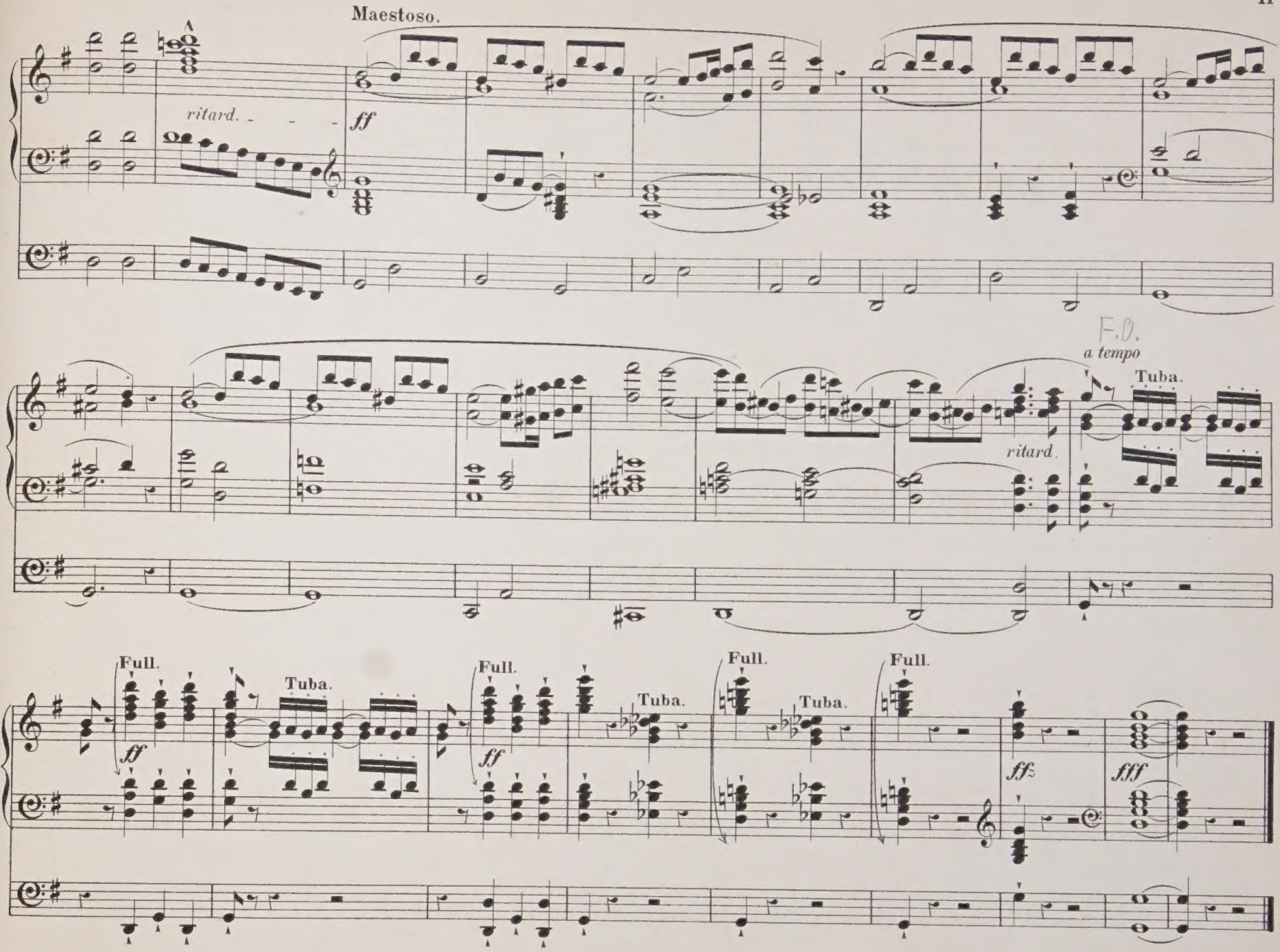

Sw. Reed.
Gt.
L.
Gt.
Gt. to Ped.
Gt. 2
a tempo
rall.
Ch. 8, 4 & 2 f!
Ch. to Ped.


4
Tempo I.
rall.
2
Gt.
ff Risoluto.
2
Gt. to Ped.
Gt. 2
Ped. 2


reduce Gt. to 15th (Sw. closed.)
(Sw. fixed open.)


a tempo
ritard.
4
5
6


Full.
ff
ff
ff
add reeds


Maestoso.
A
ritard.
ff
F.D.
a tempo
Tuba.
ritard.
Full.
Tuba.
Full.
Tuba.
Full.
Tuba.
Full.
ff
ff
ff
ffz
fff

№ 2.

A Series of Organ Pieces,

In Various styles

for

Church and Concert use.

Composed by

William Faulkes.

(Organist of S. Margaret's Church, Anfield, Liverpool.)

№ 1. Offertoire in G major ..... 1/6 net.	№ 2. Communion in F major 1/- net.	№ 3. Postlude in G major ..... 1/6 net.

Ent: Sta: Hall.

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Liverpool.

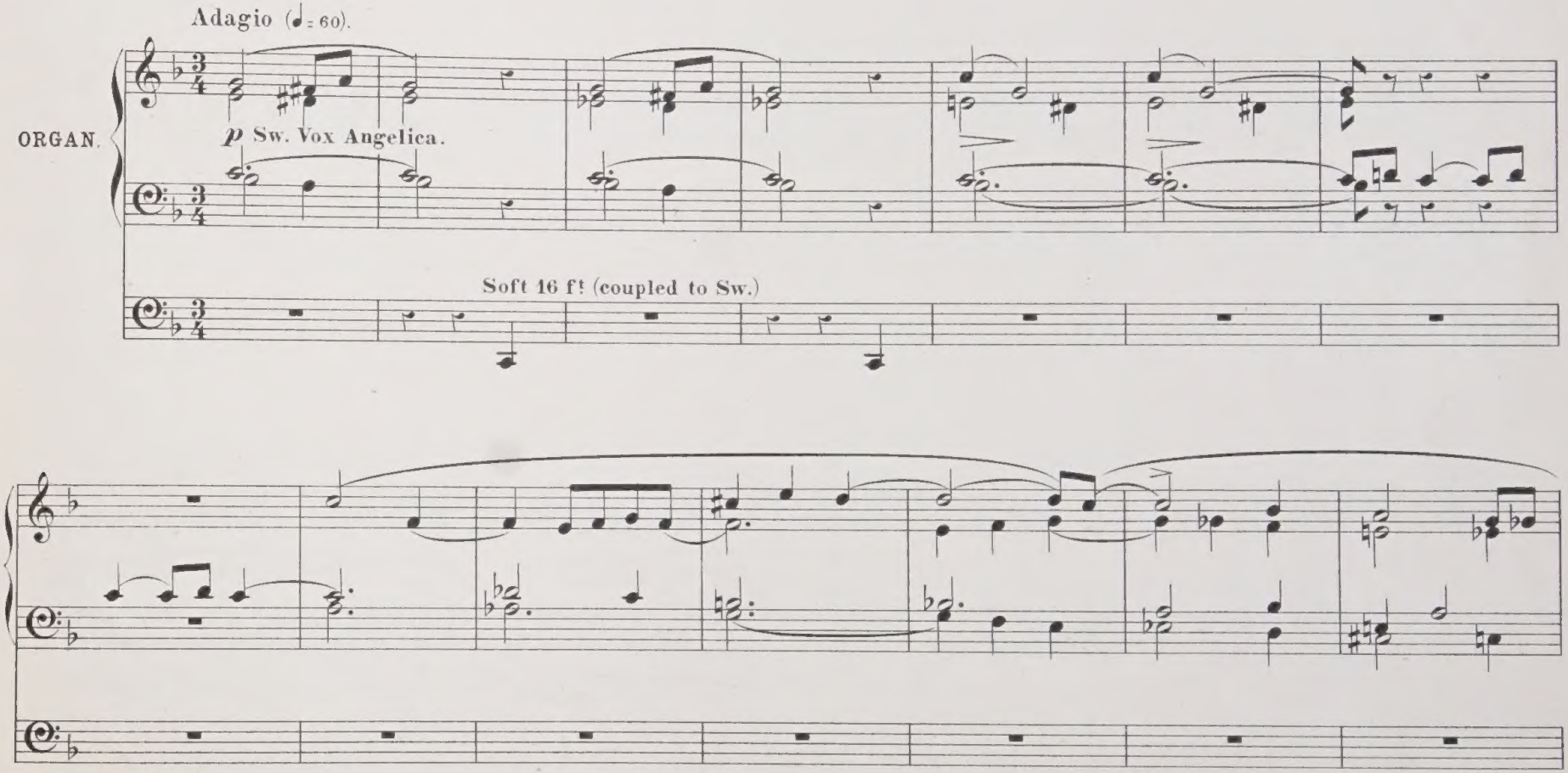
Price net.

To

MARTIN SCHNEIDER. Esq.

COMMUNION.

WM. FAULKES.



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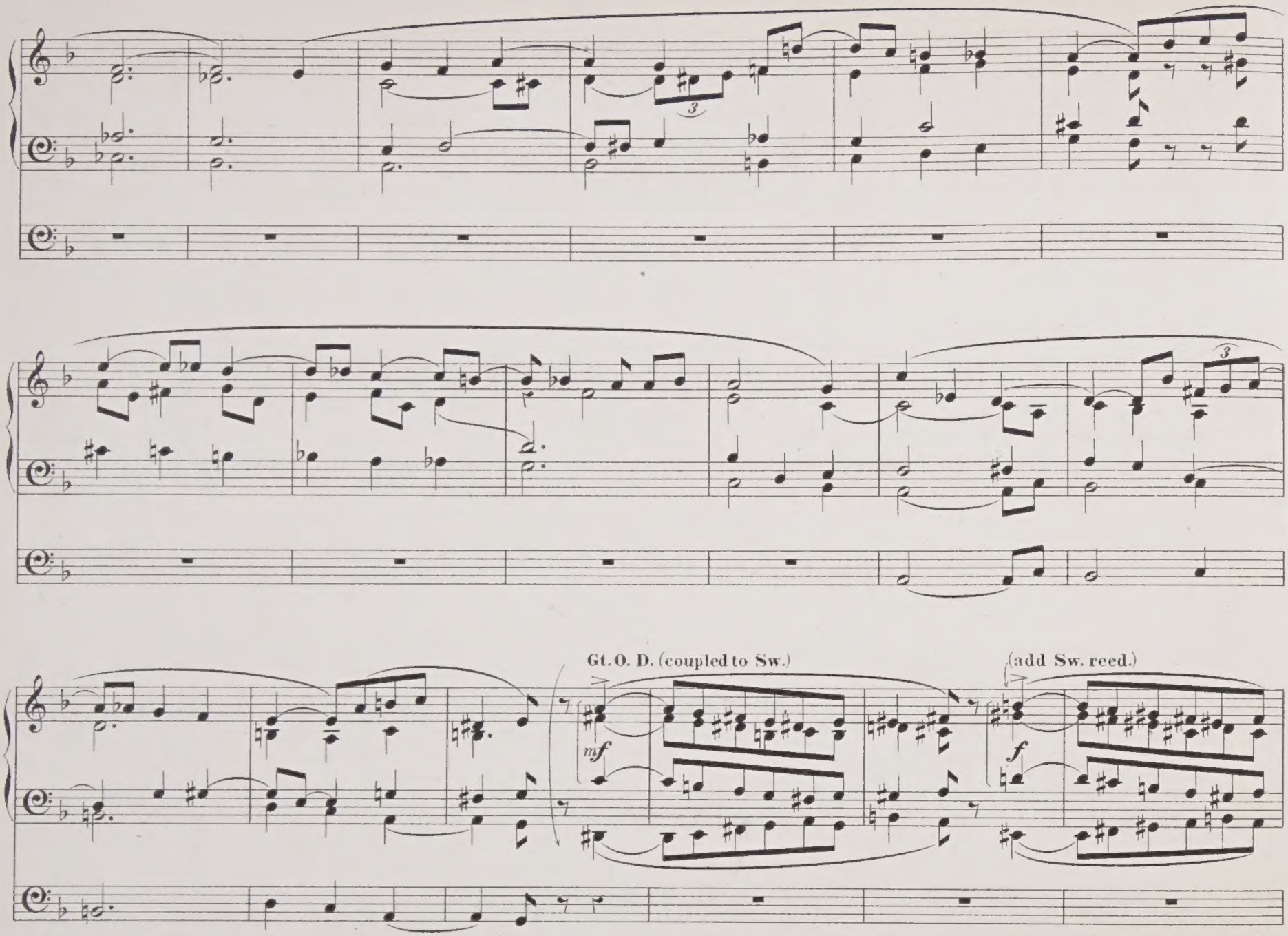
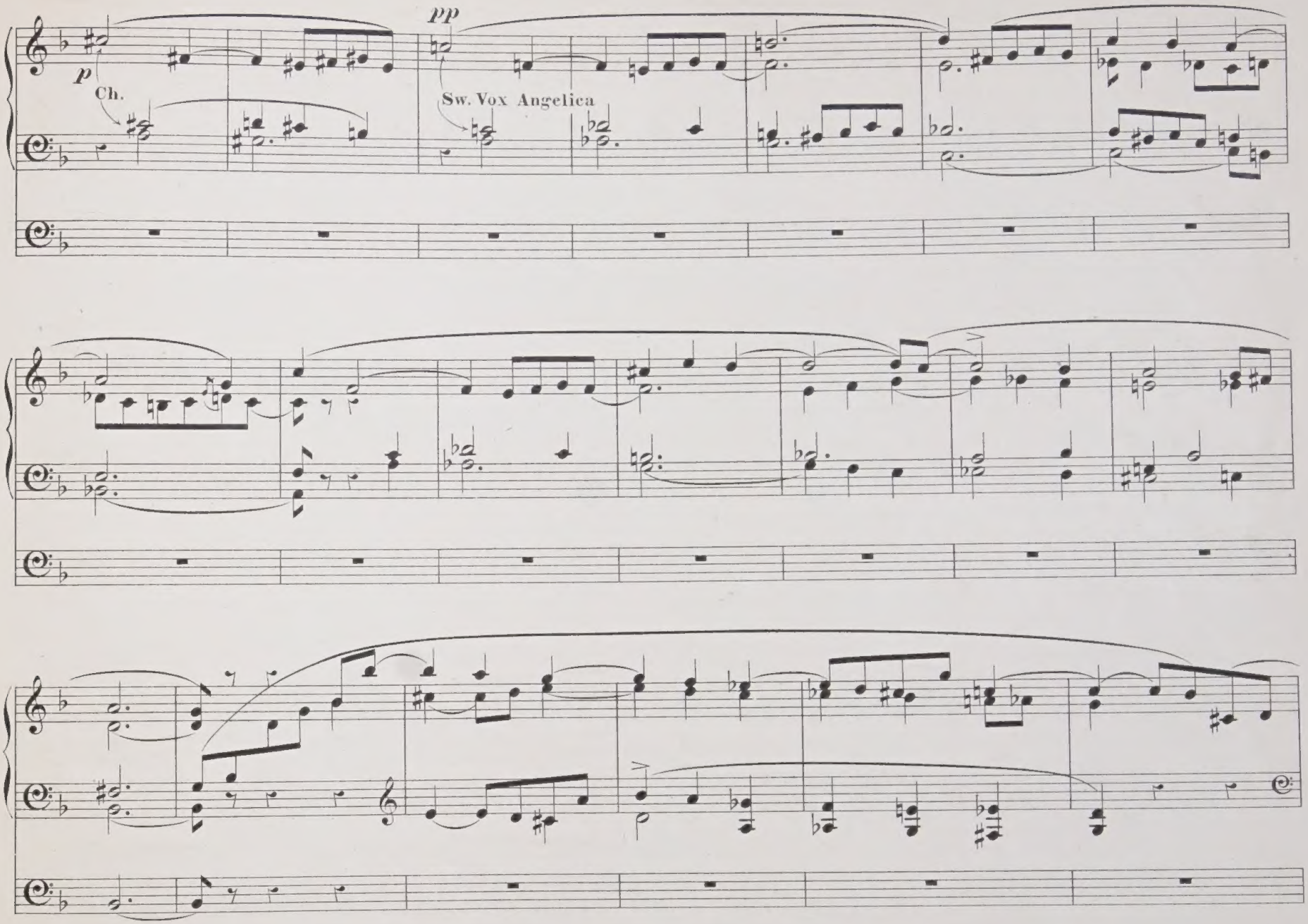
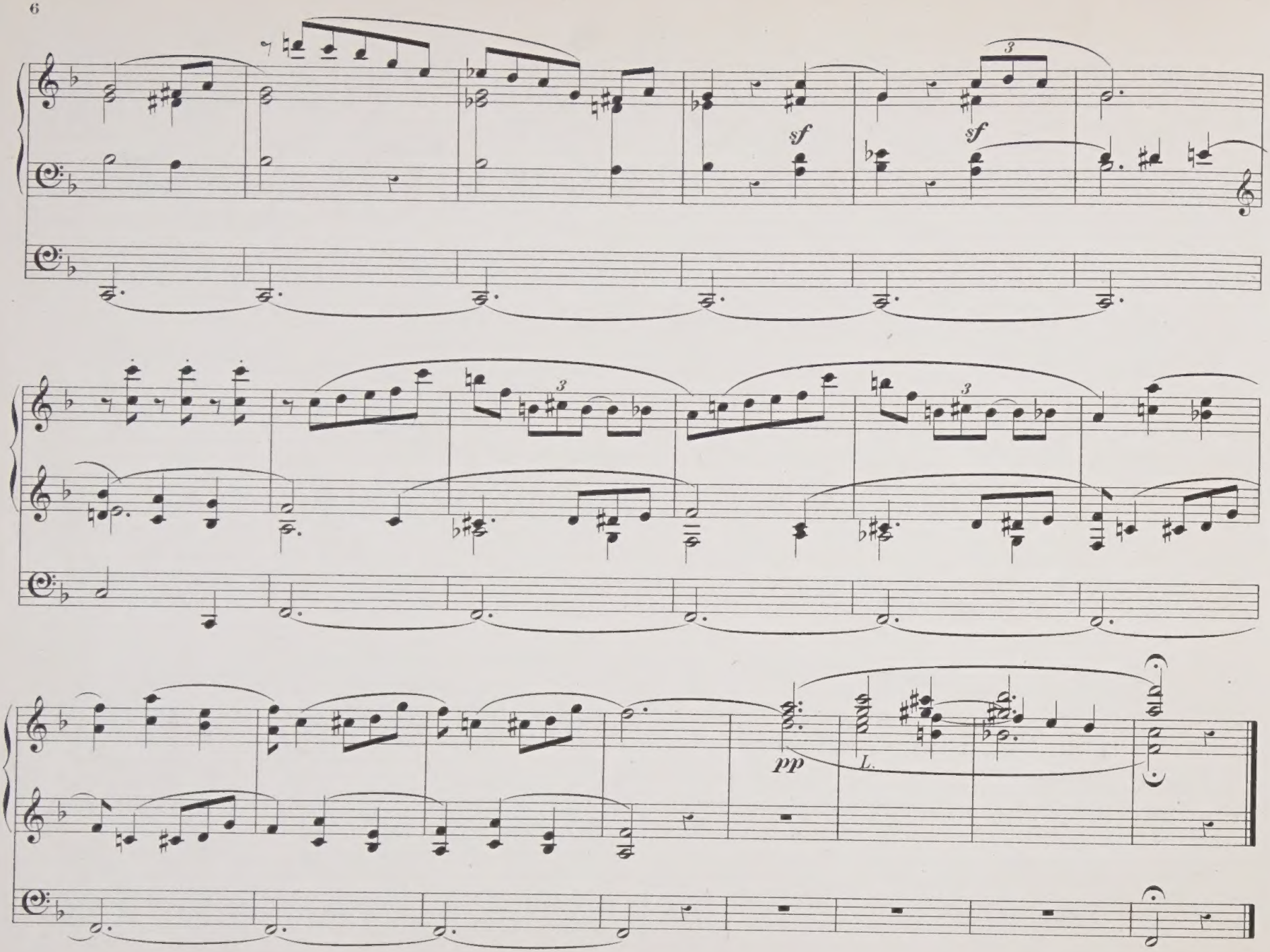

Gt. O. D. (coupled to Sw.)
(add Sw. reed.)
mf
f


pp
p
Ch.
Sw. Vox Angelica


sf
sf
pp
L.

№ 3.

A Series of Organ Pieces,

In Various styles for Church and Concert use.

Composed by

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(Organist of S. Margaret's Church, Anfield, Liverpool.)

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Liverpool.

To

C. MORTON BAILEY. Esq. Mus. Bac., (Dunelm.), F. R. C. O.

(Organist of S. Mark's Church, Wrexham.)

POSTLUDE.

WM. FAULKES.

4

Allegro Maestoso (♩=112).

ORGAN.

ff Gt. coupled to Sw.

ff

R.

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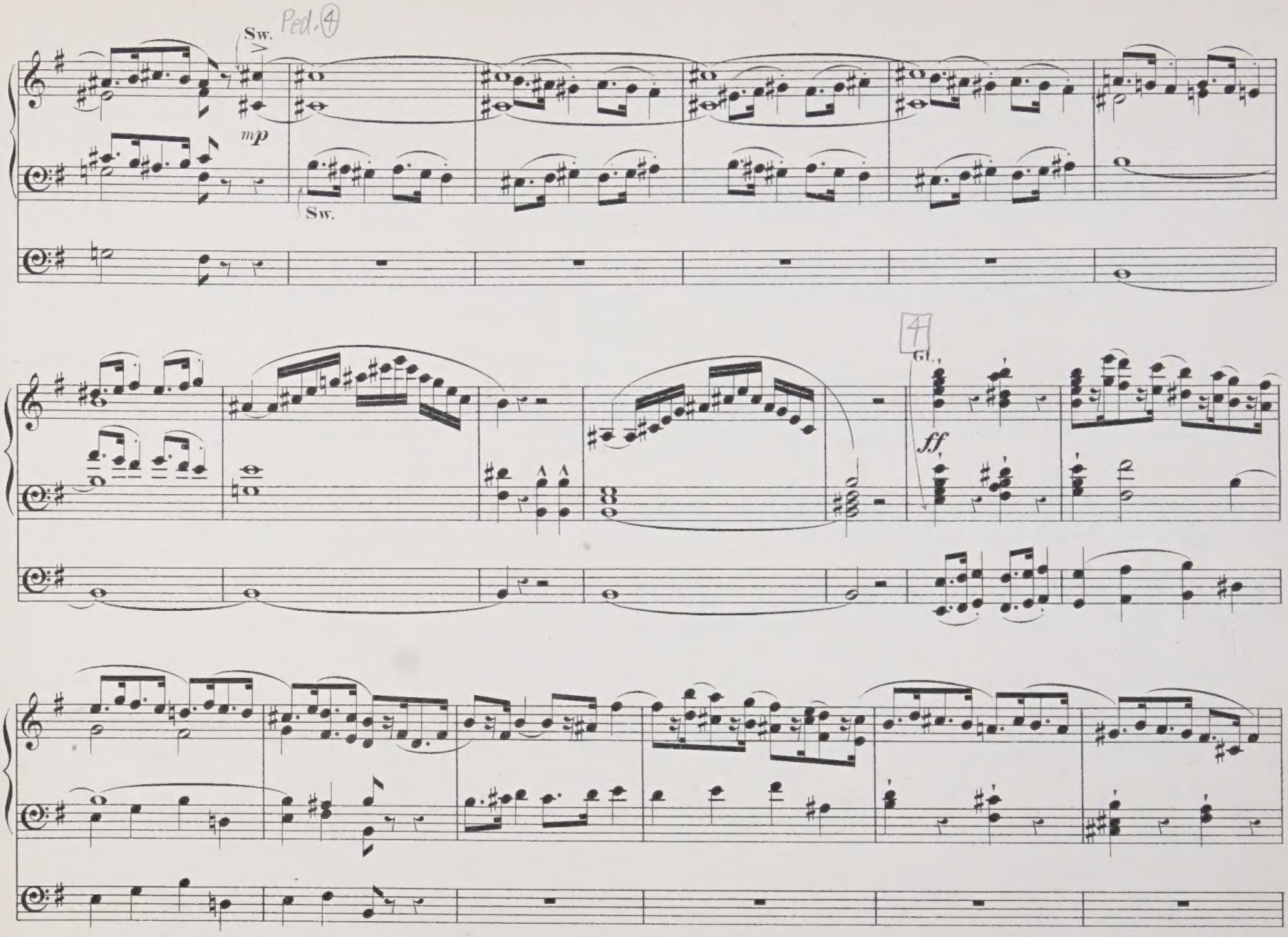
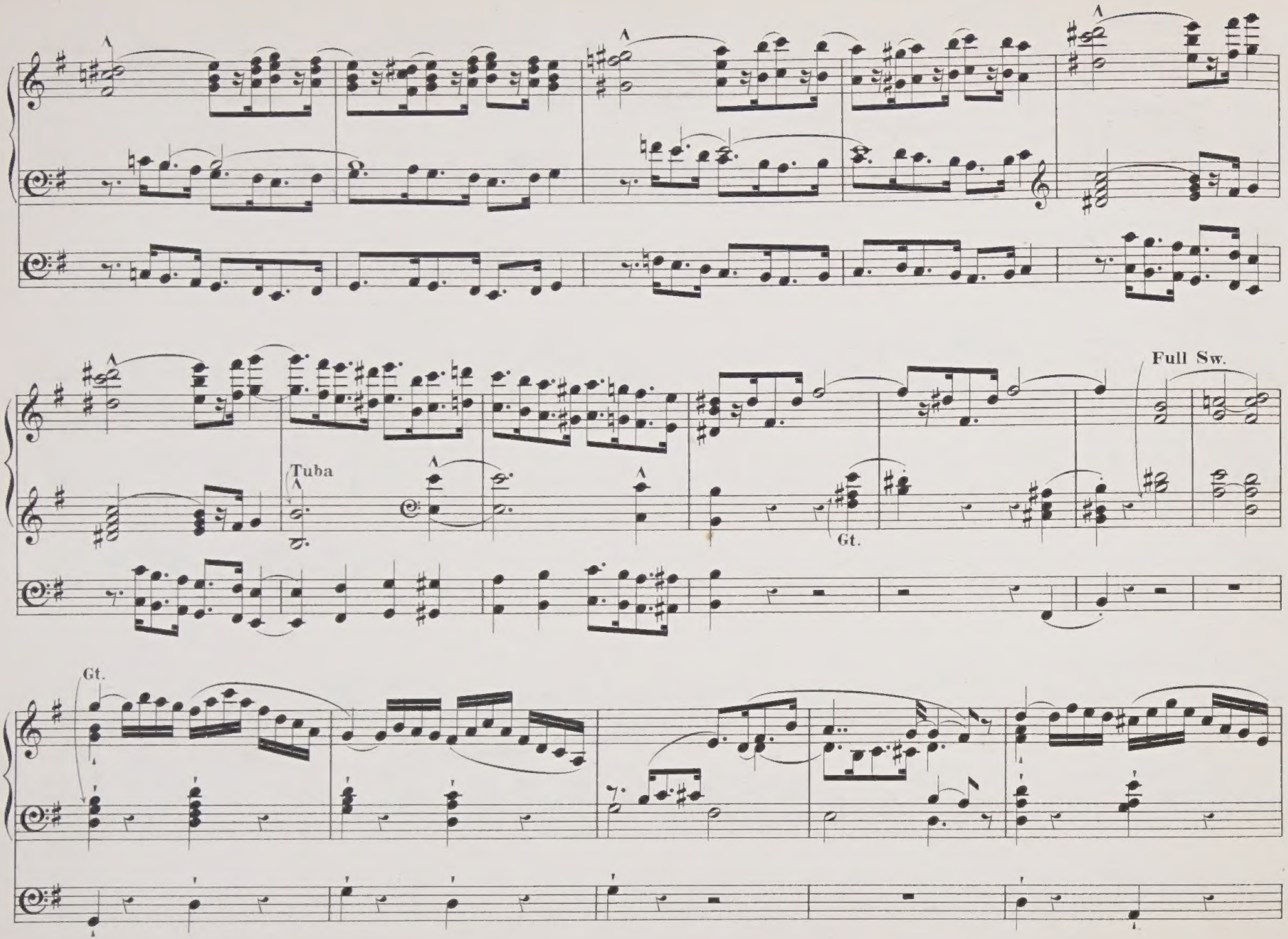
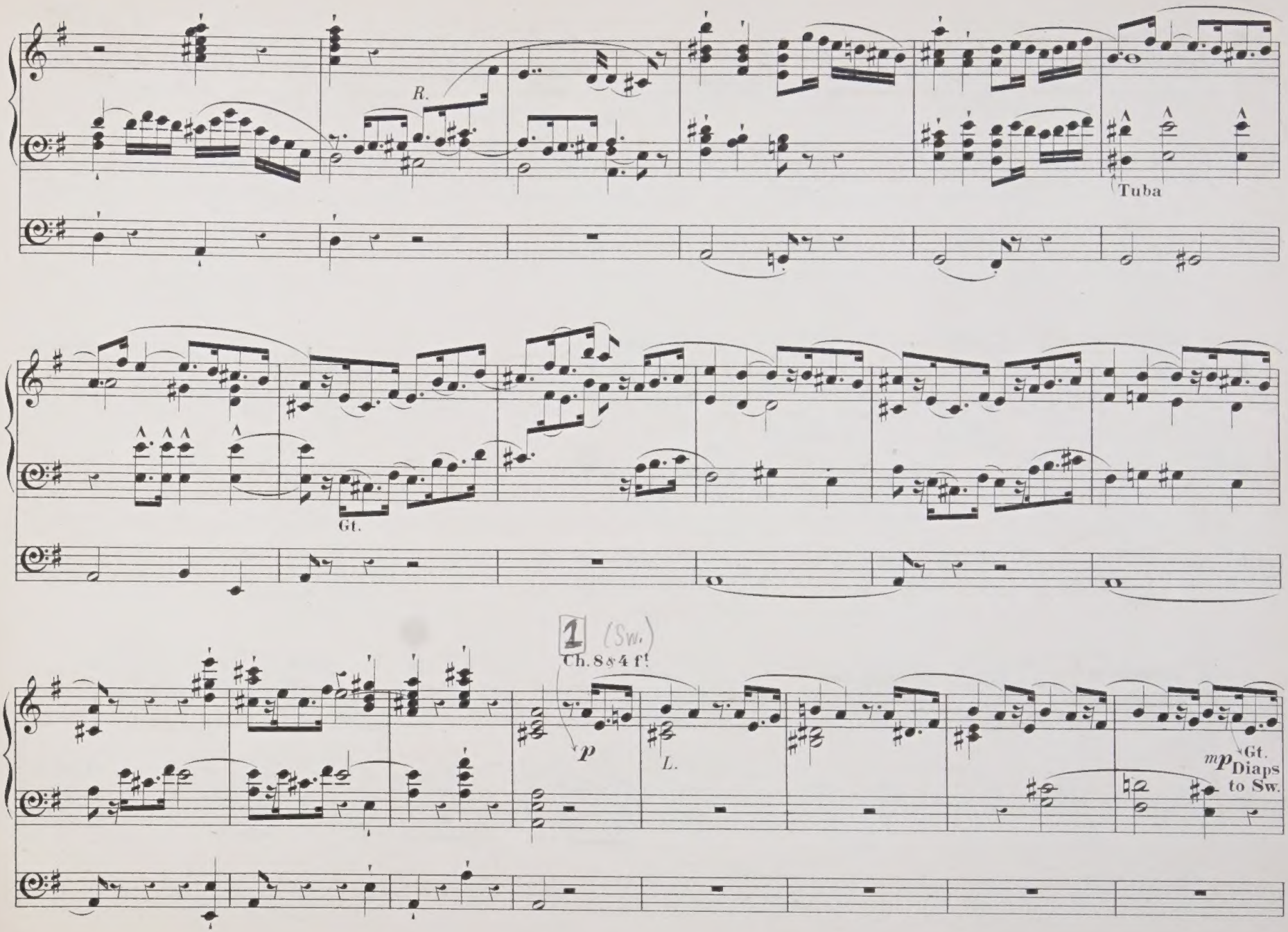
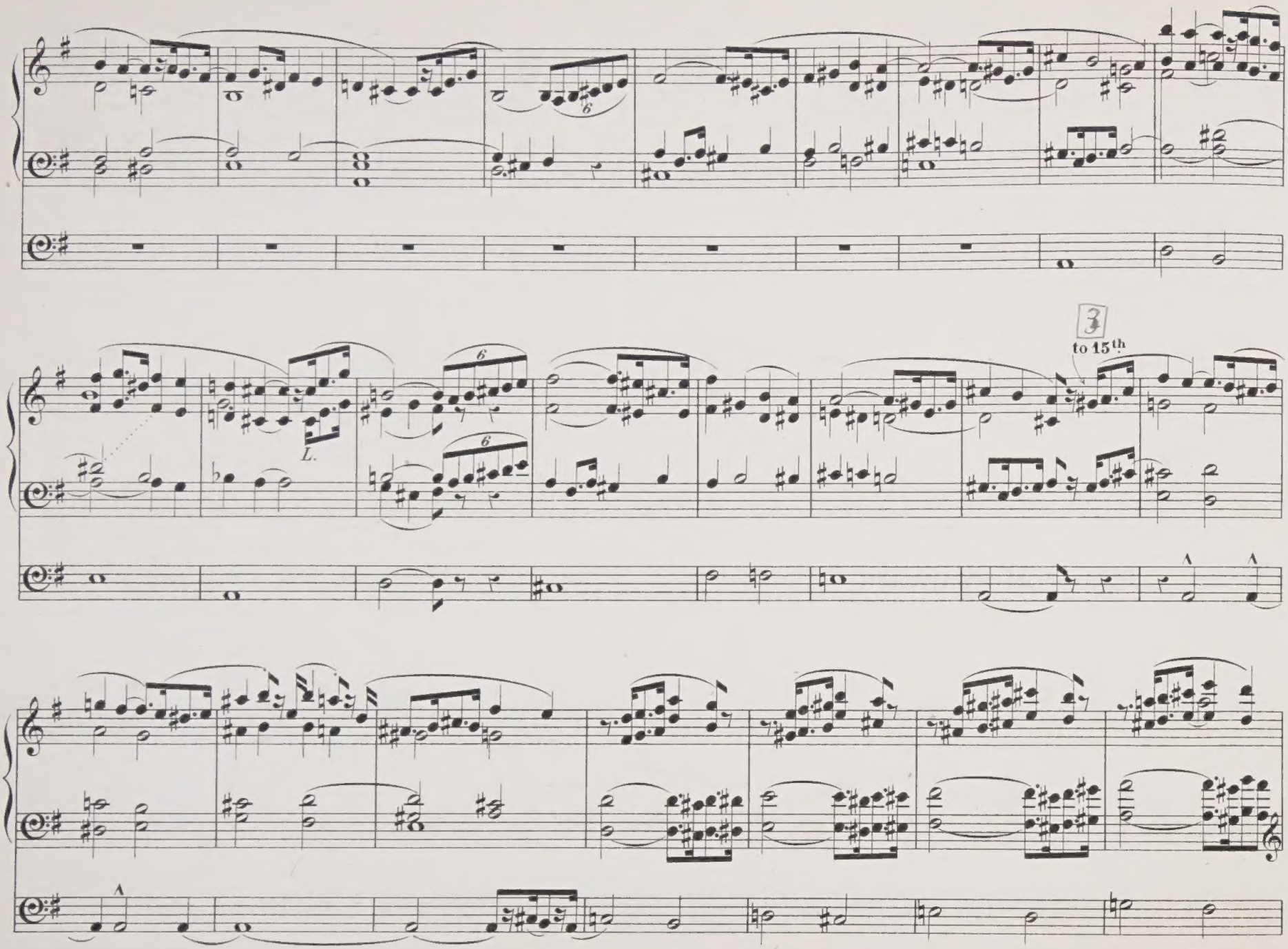
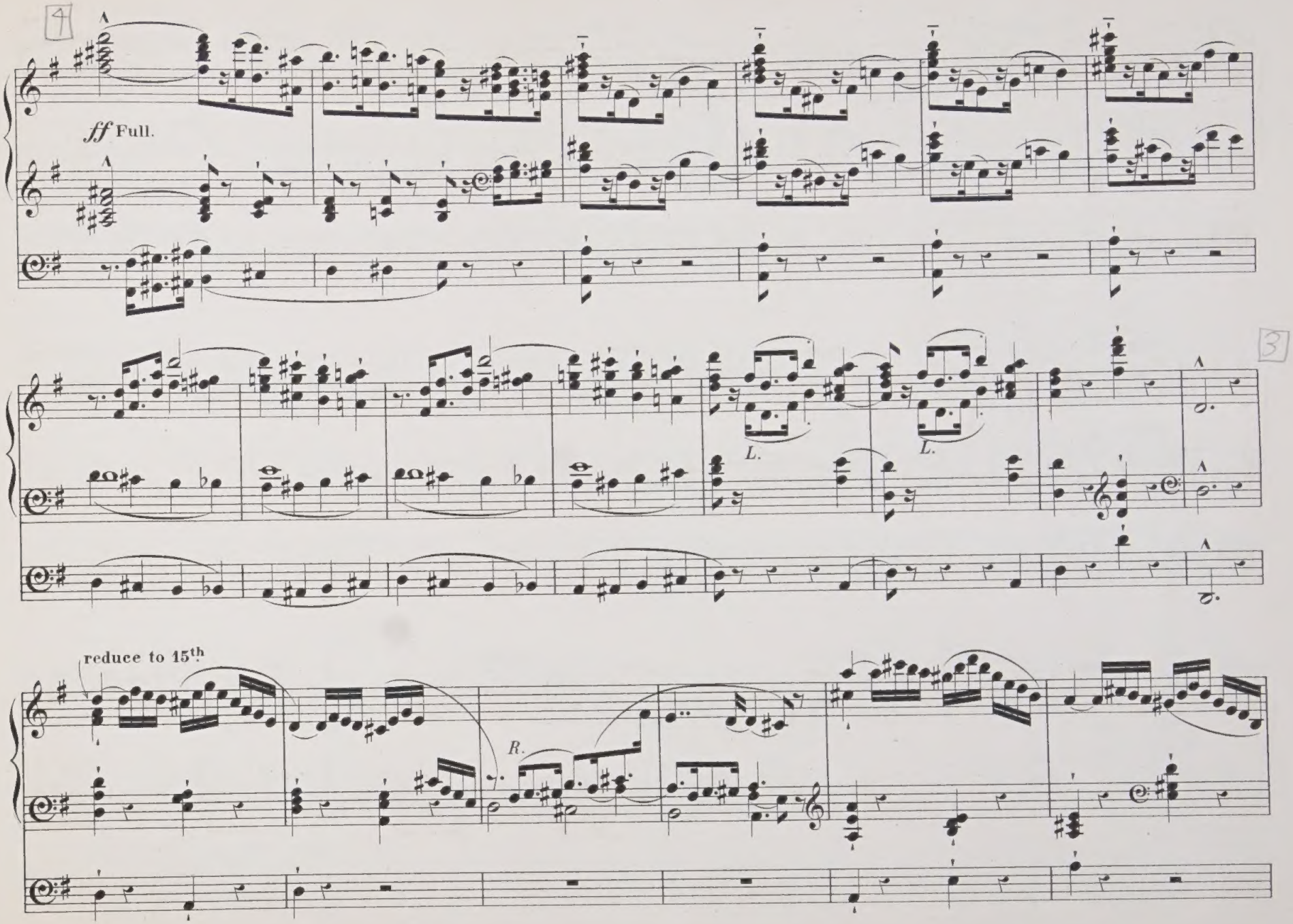
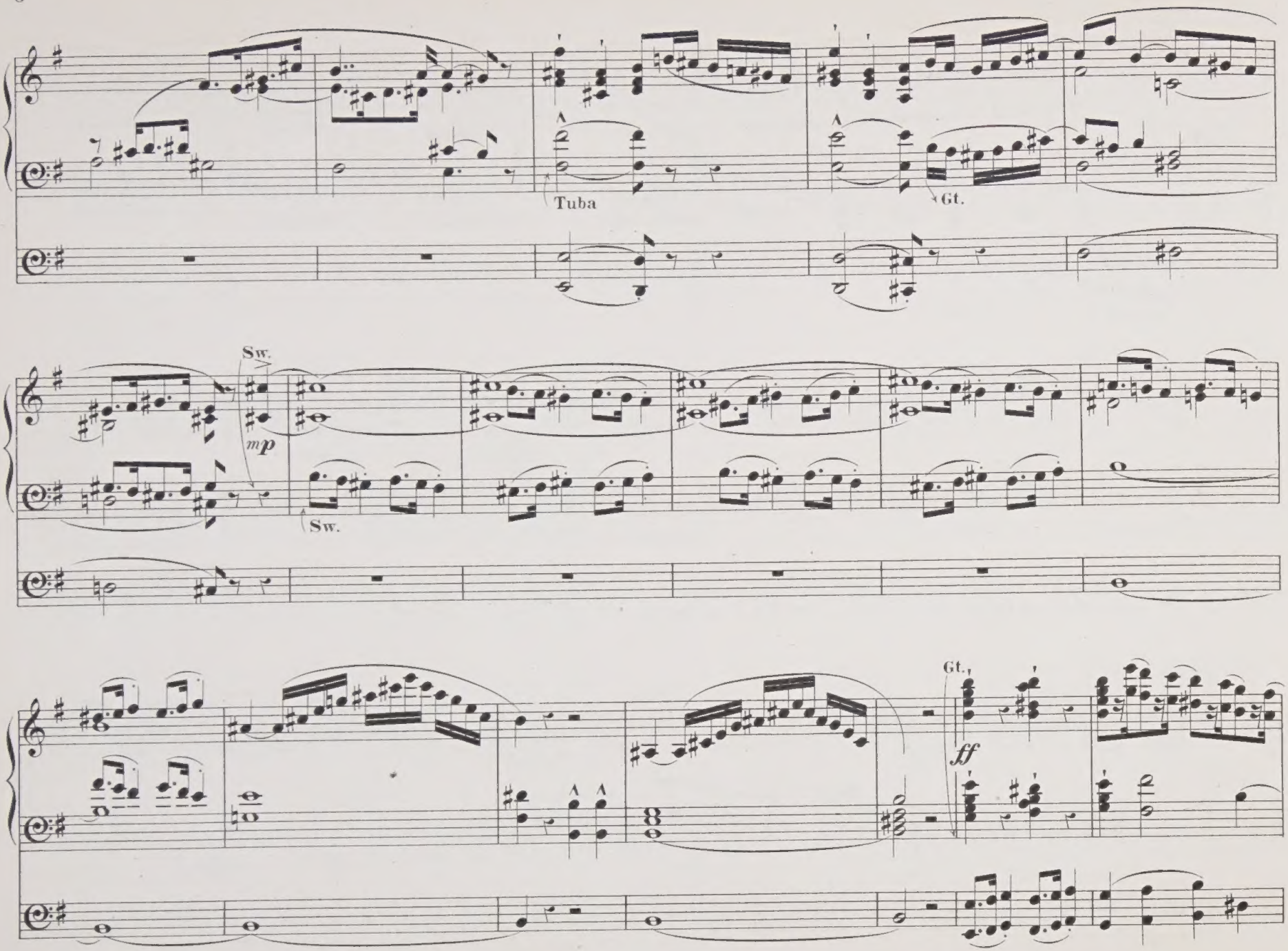

Sw.
Ped. 4
mp
Sw.
4
Gt.
ff

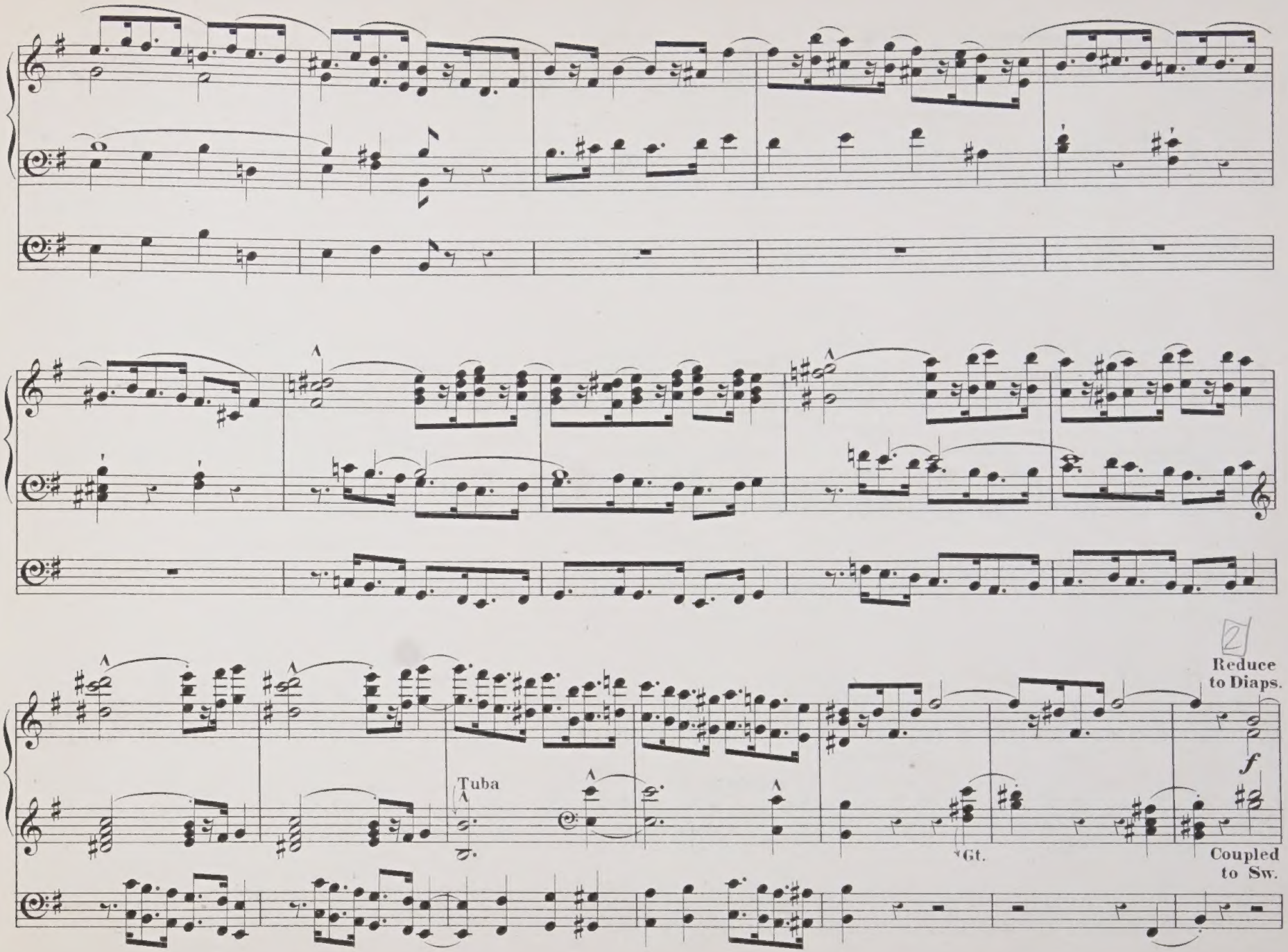

Tuba
Gt.
Full Sw.
Gt.

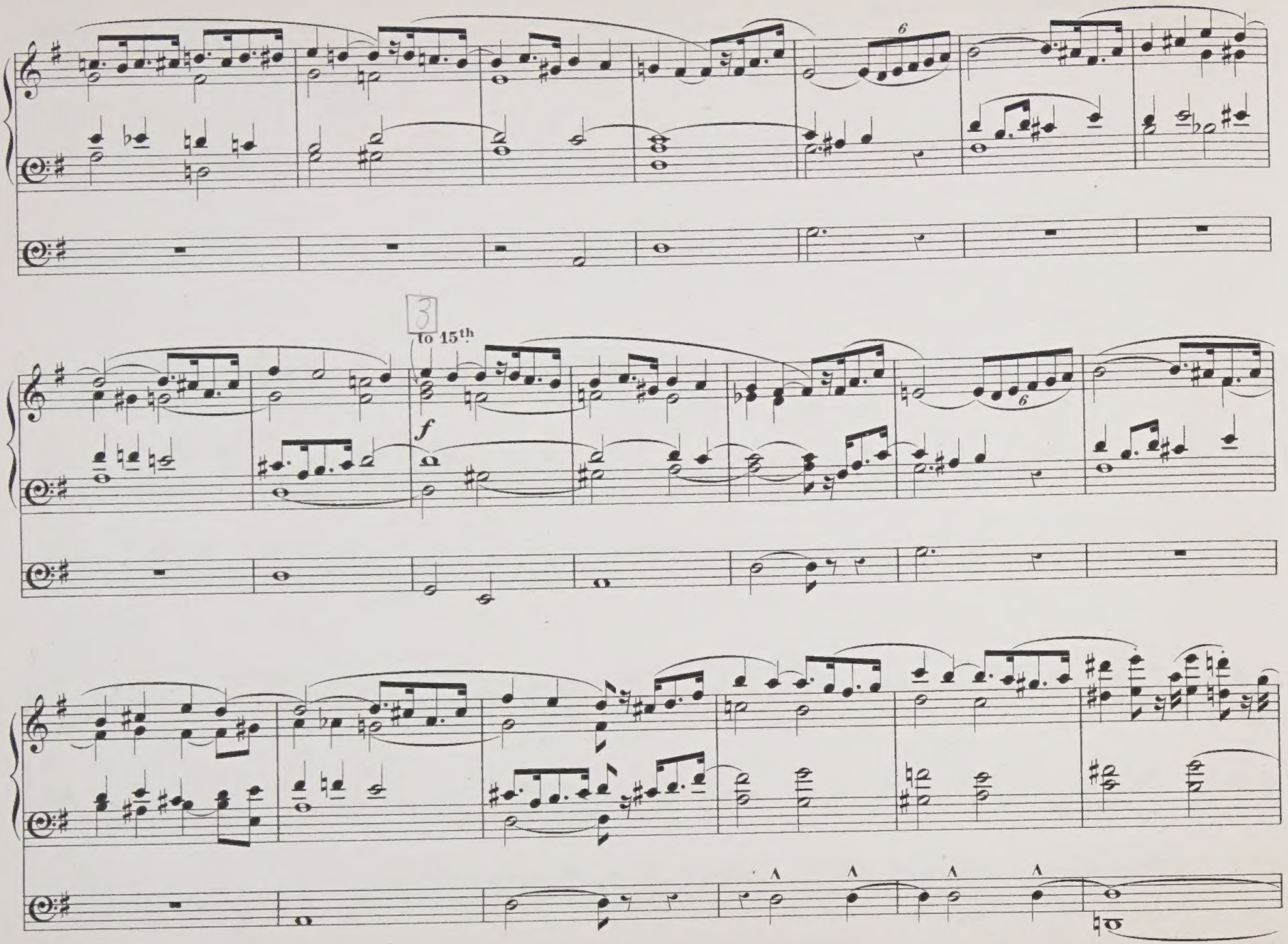

R.
Tuba
Gt.
1 (Sw.)
Ch. 8 & 4 ft
p
L.
mp
Gt.
Diaps
to Sw.

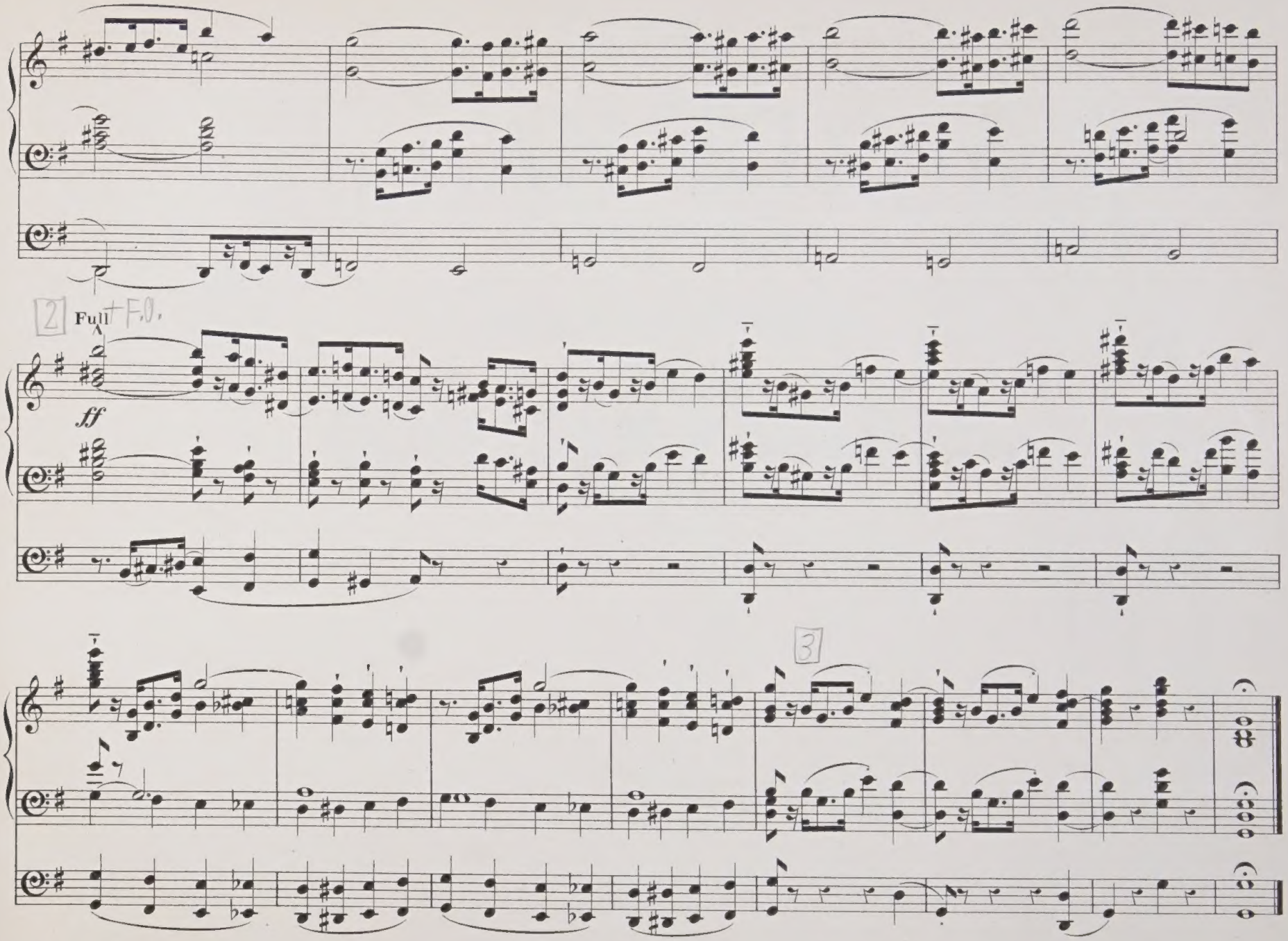

3
to 15th
L.


4
A
ff Full.
A
3
L.
L.
A
A
A
reduce to 15th
R.


Tuba
Gt.
Sw.
mp
Sw.
Gt.
ff


Tuba
Gt.
Reduce to Diaps.
f
Coupled to Sw.


6
3
to 15th
f
6


2
Full
+ F.O.
ff
3

№4.

A SERIES OF ORGAN PIECES,

In Various styles for CHURCH and CONCERT use.

Composed by

WILLIAM FAULKES.

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„ 4. Processional March in F major 1/6 „		

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LIVERPOOL.

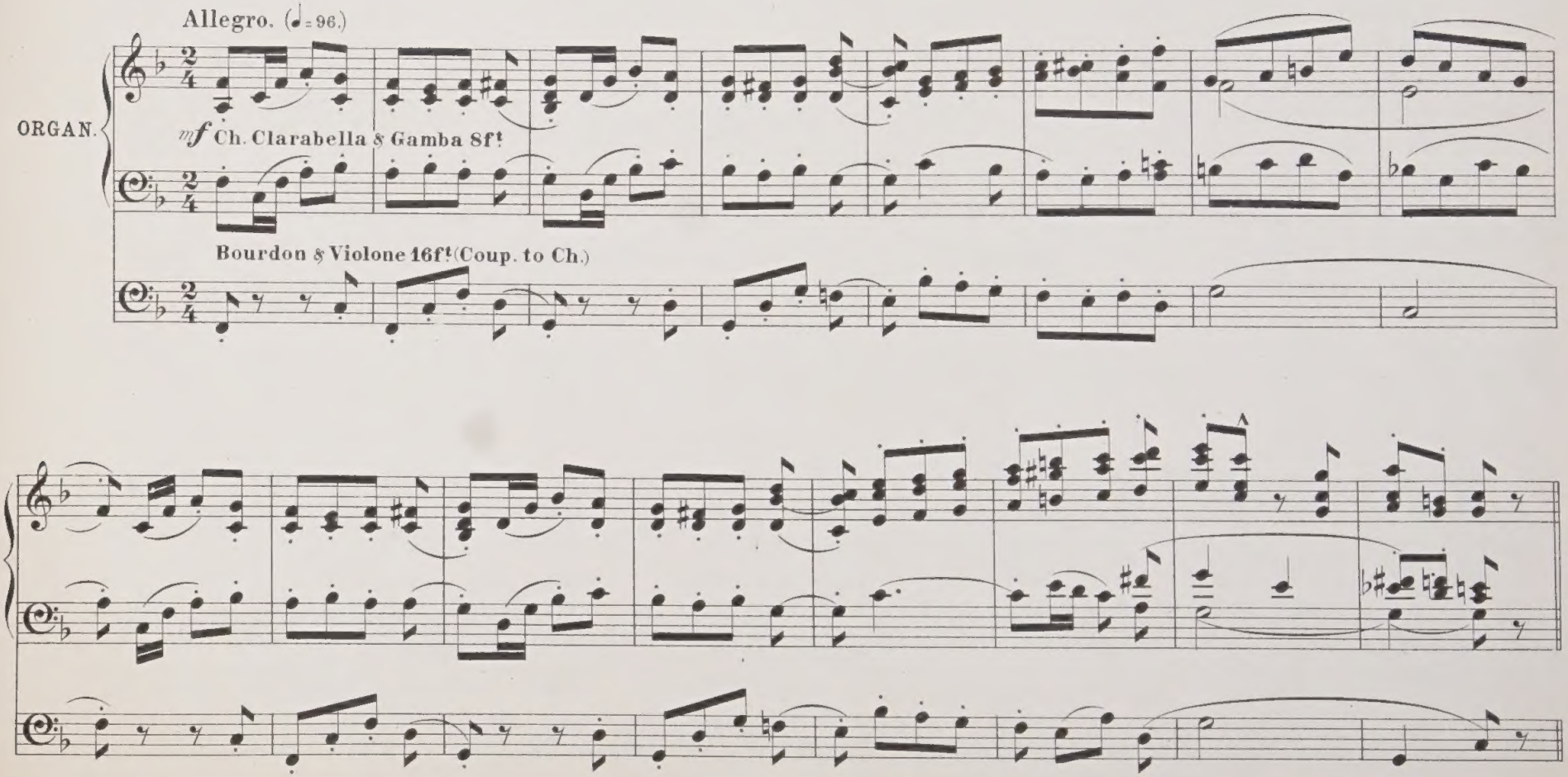
To

J. HERBERT ENGLAND. Esq. F. R. C. O.

(Organist of S. Matthew's Church, Leeds.)

PROCESSIONAL MARCH.

WM. FAULKES.



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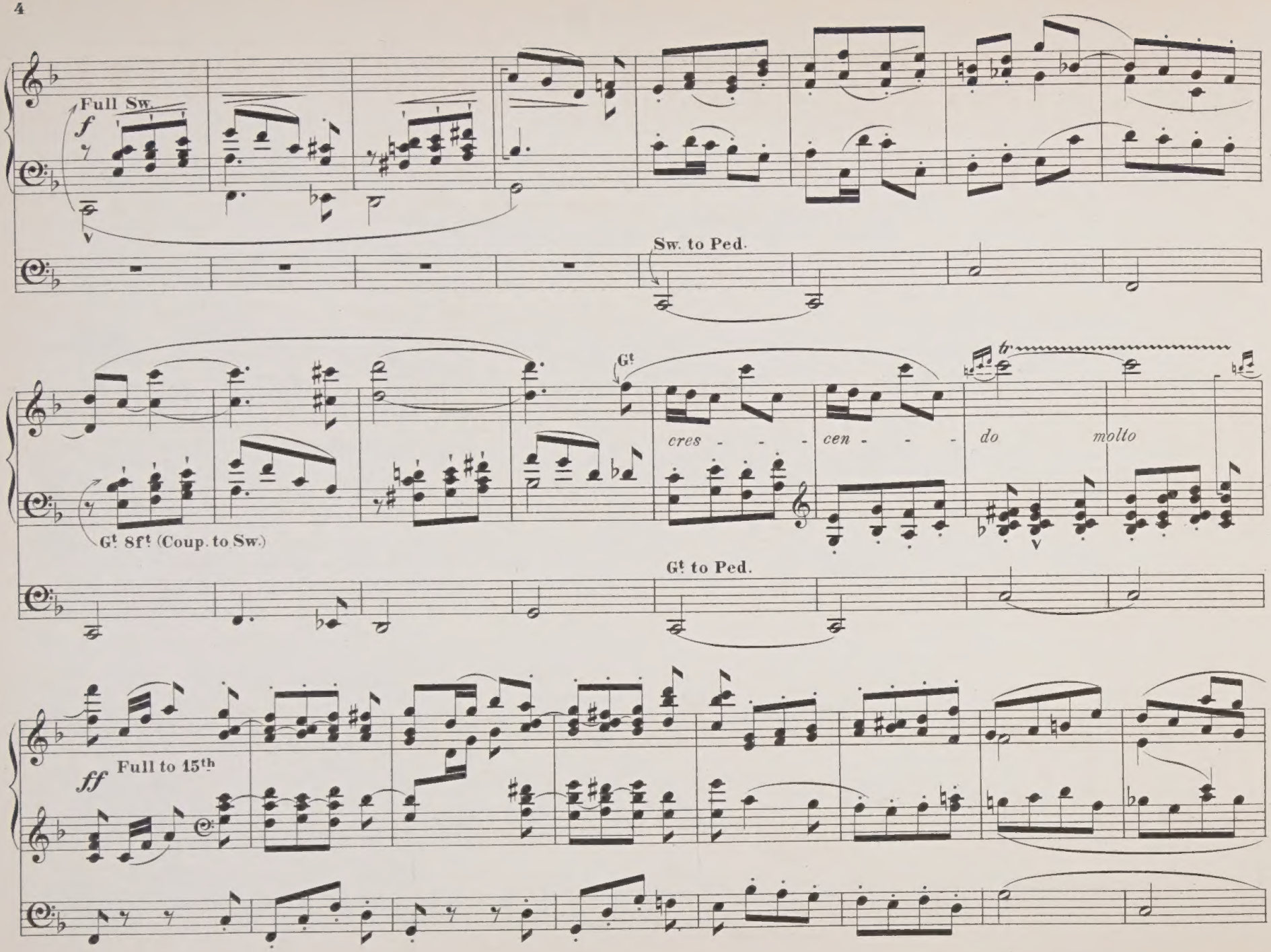
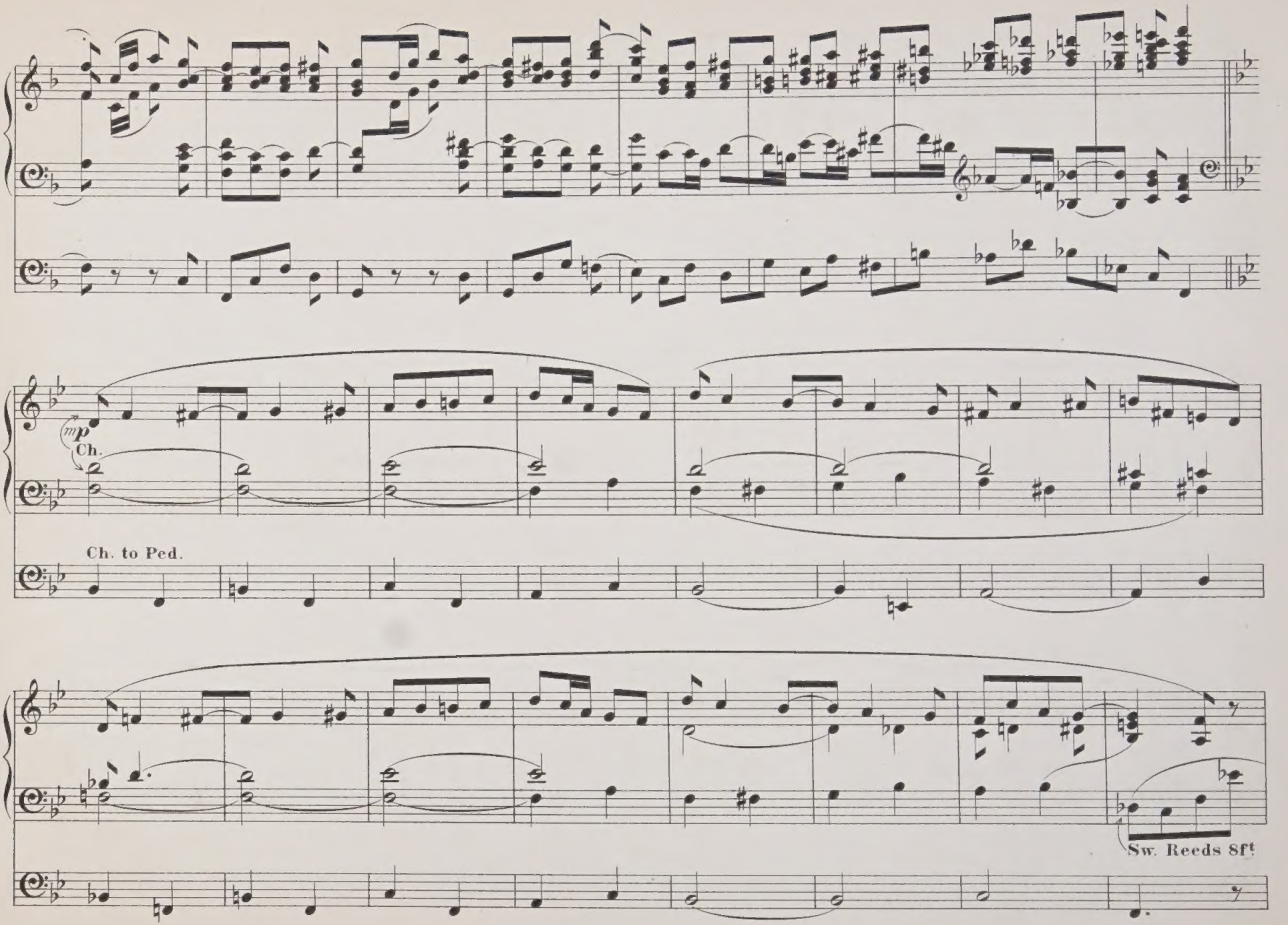
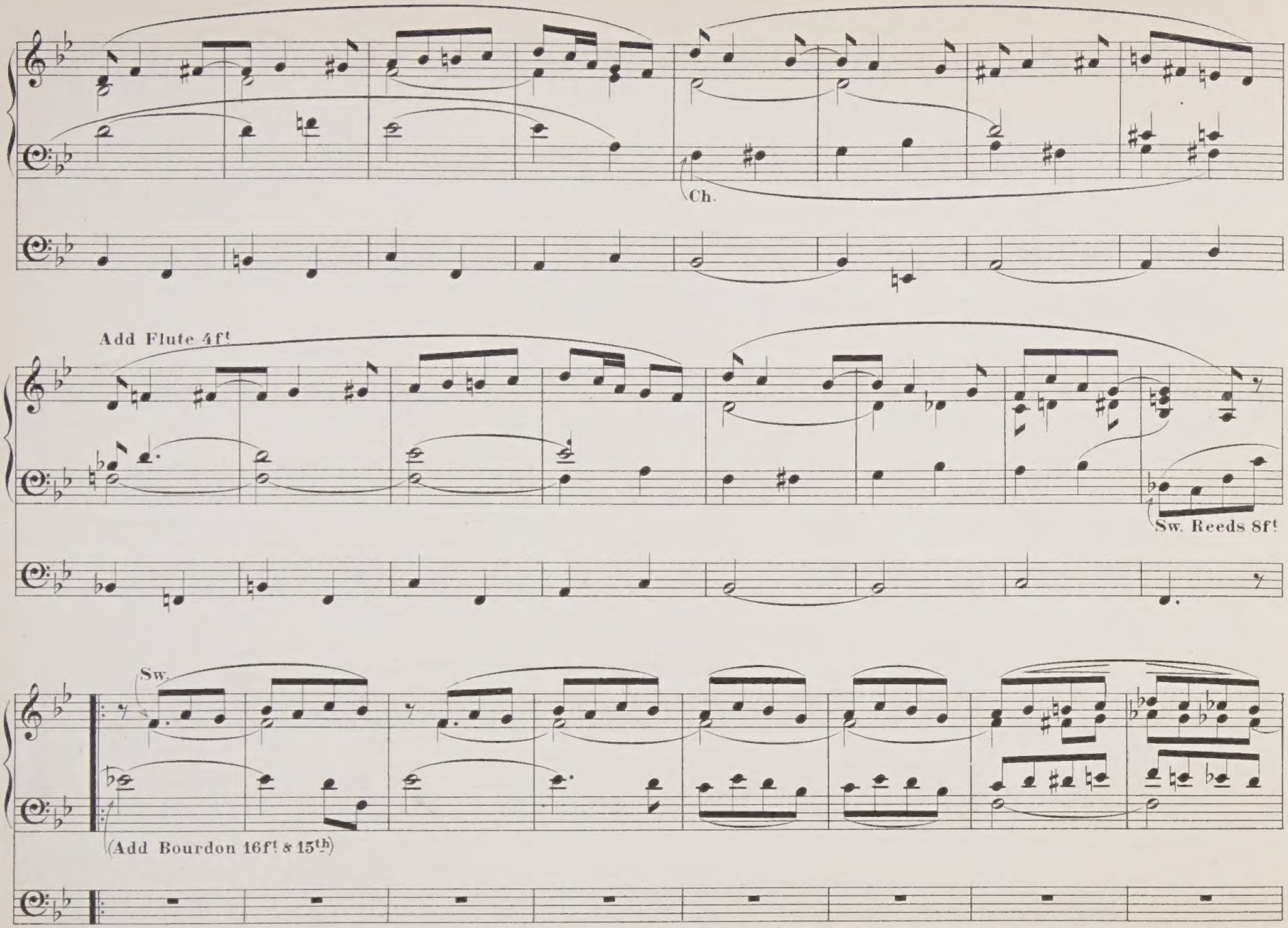
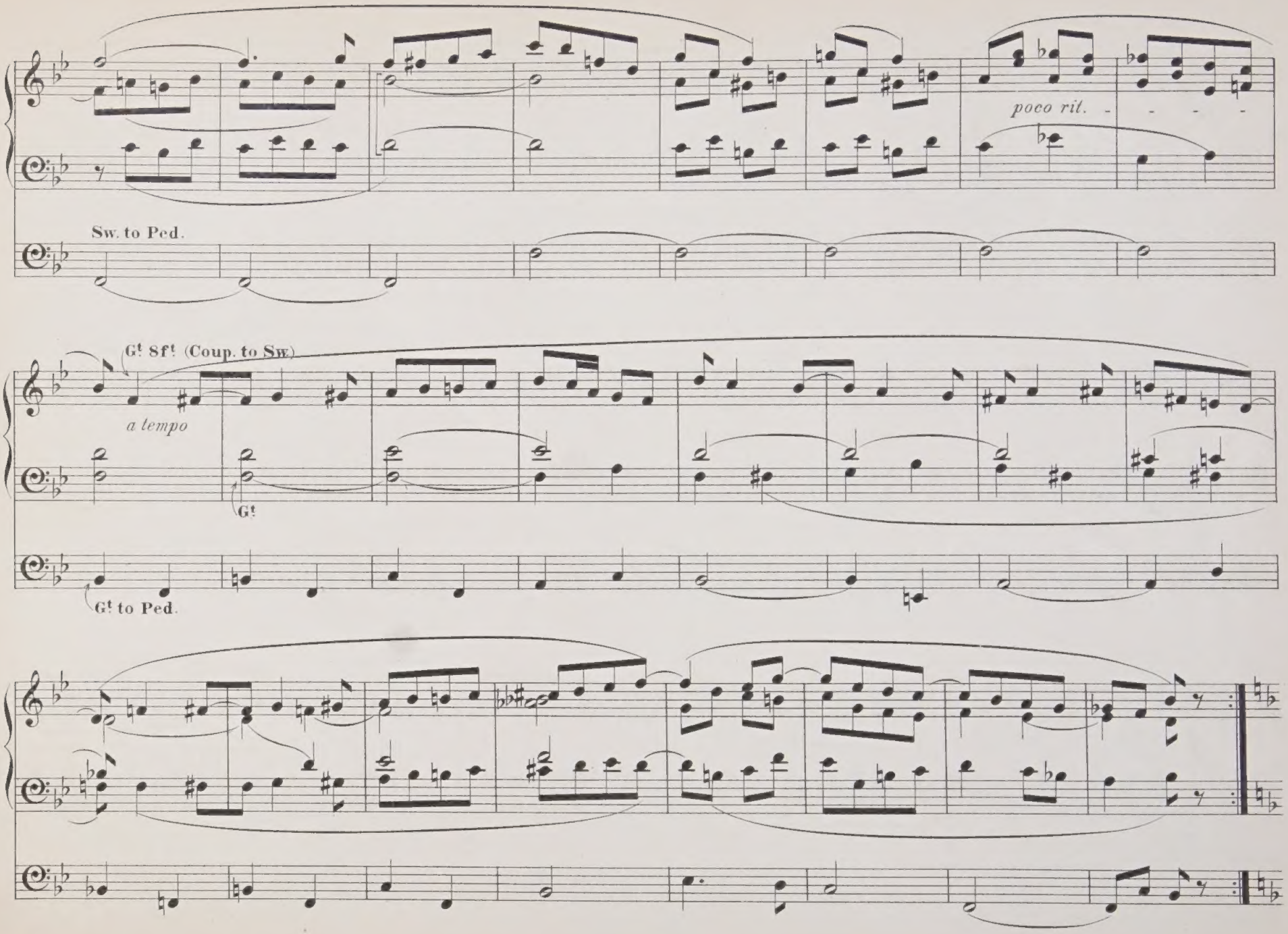
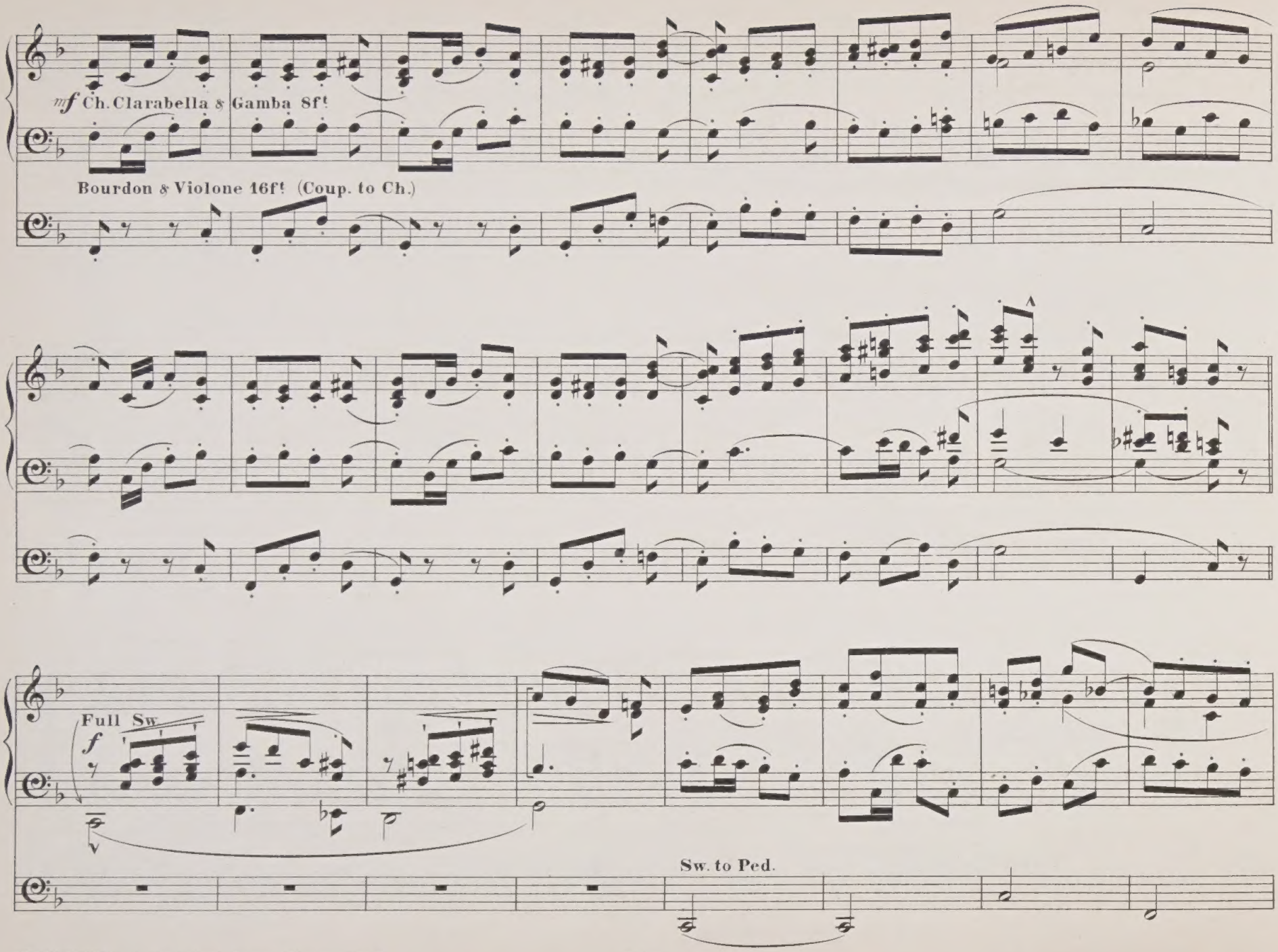
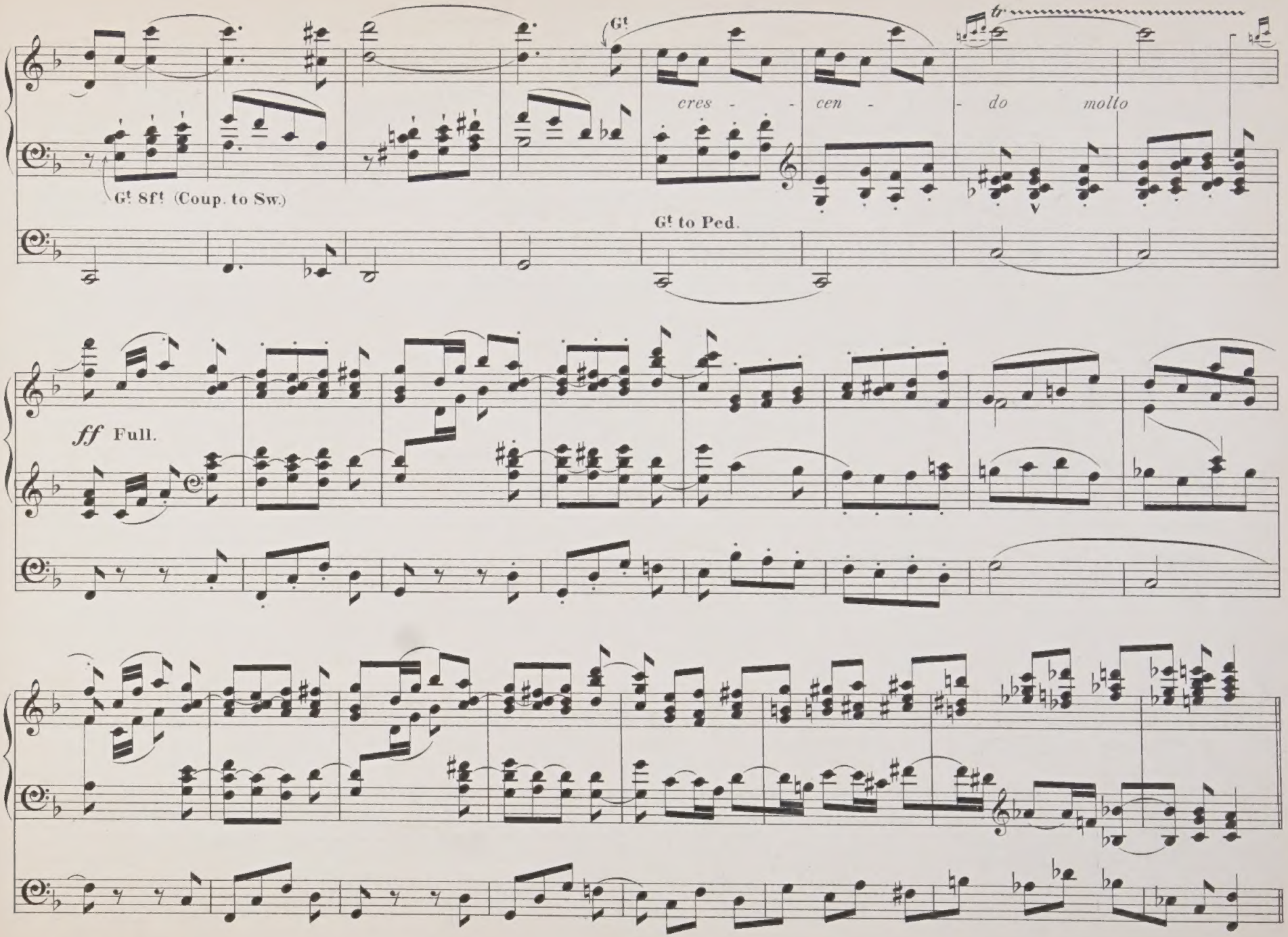

Full Sw.
f
Sw. to Ped.
Gt
cres - - - cen - - - do molto
tr
Gt 8ft (Coup. to Sw.)
Gt to Ped.
ff
Full to 15th

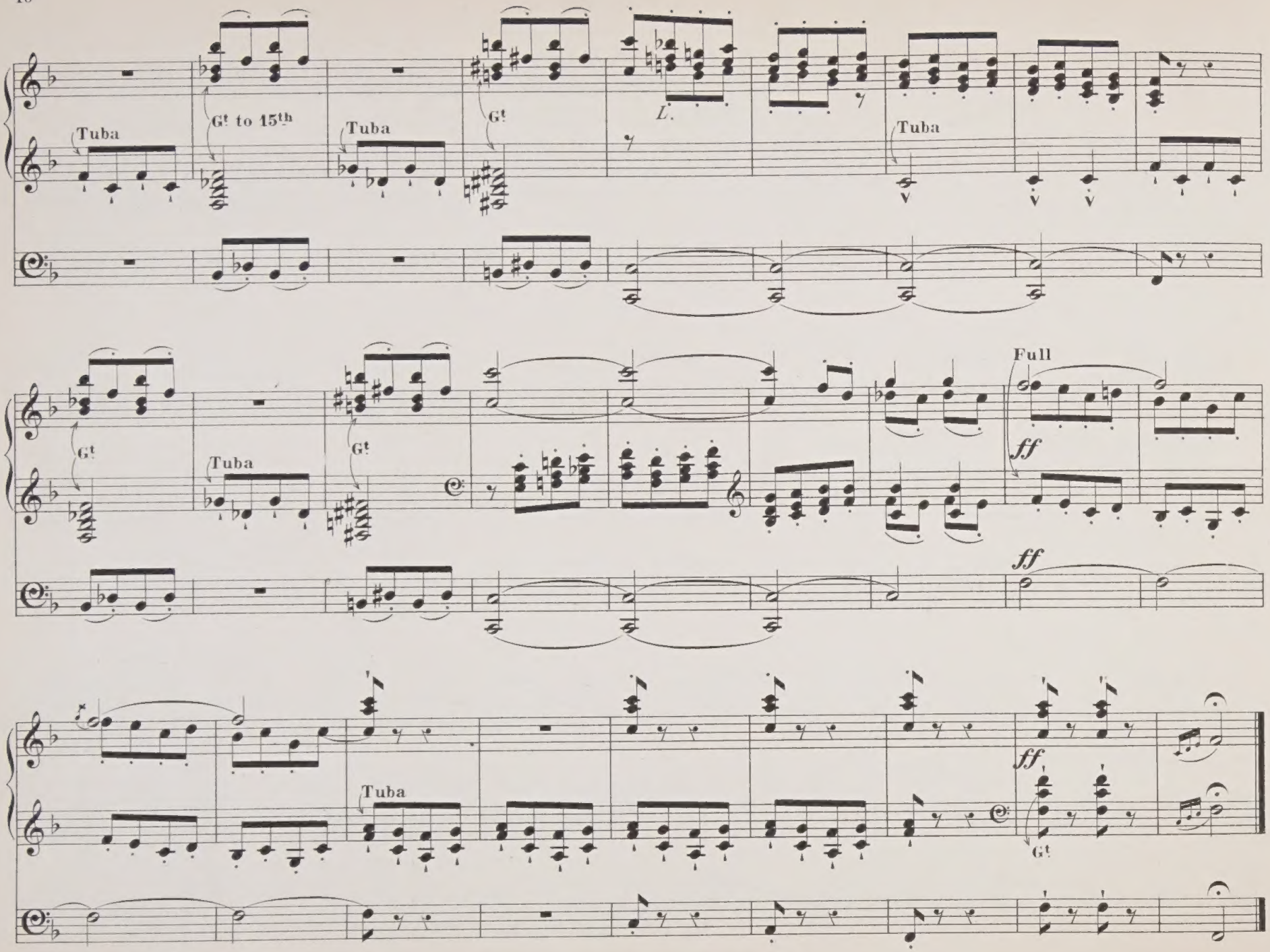

mp
Ch.
Ch. to Ped.
Sw. Reeds 8ft


Ch.
Add Flute 4ft
Sw. Reeds 8ft
Sw.
(Add Bourdon 16ft & 15th)


poco rit.
Sw. to Ped.
Gt Sft (Coup. to Sw)
a tempo
Gt
Gt to Ped.


mf Ch. Clarabella & Gamba 8ft
Bourdon & Violone 16ft (Coup. to Ch.)
Full Sw
f
Sw. to Ped.


Gt
tr
cres - - cen - - do molto
Gt Sft (Coup. to Sw.)
Gt to Ped.
ff Full.


Tuba
Gt to 15th
Tuba
Gt
L.
Tuba
Gt
Tuba
Gt
Full
ff
ff
Tuba
ff
Gt

No. 5.

A Series of Organ Pieces,

In Various styles

for

CHURCH and CONCERT use.

Composed by

William Faulkes.

(Organist of S. Margaret's Church, Anfield, Liverpool.)

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„ 4. Processional March in F major 1/6 „	„ 5. Mélodie in A flat major ..... 1/- „	„ 6. Concert Overture in E flat major 2/- „
„ 7. Sonata in D minor ..... 2/6 „		

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To

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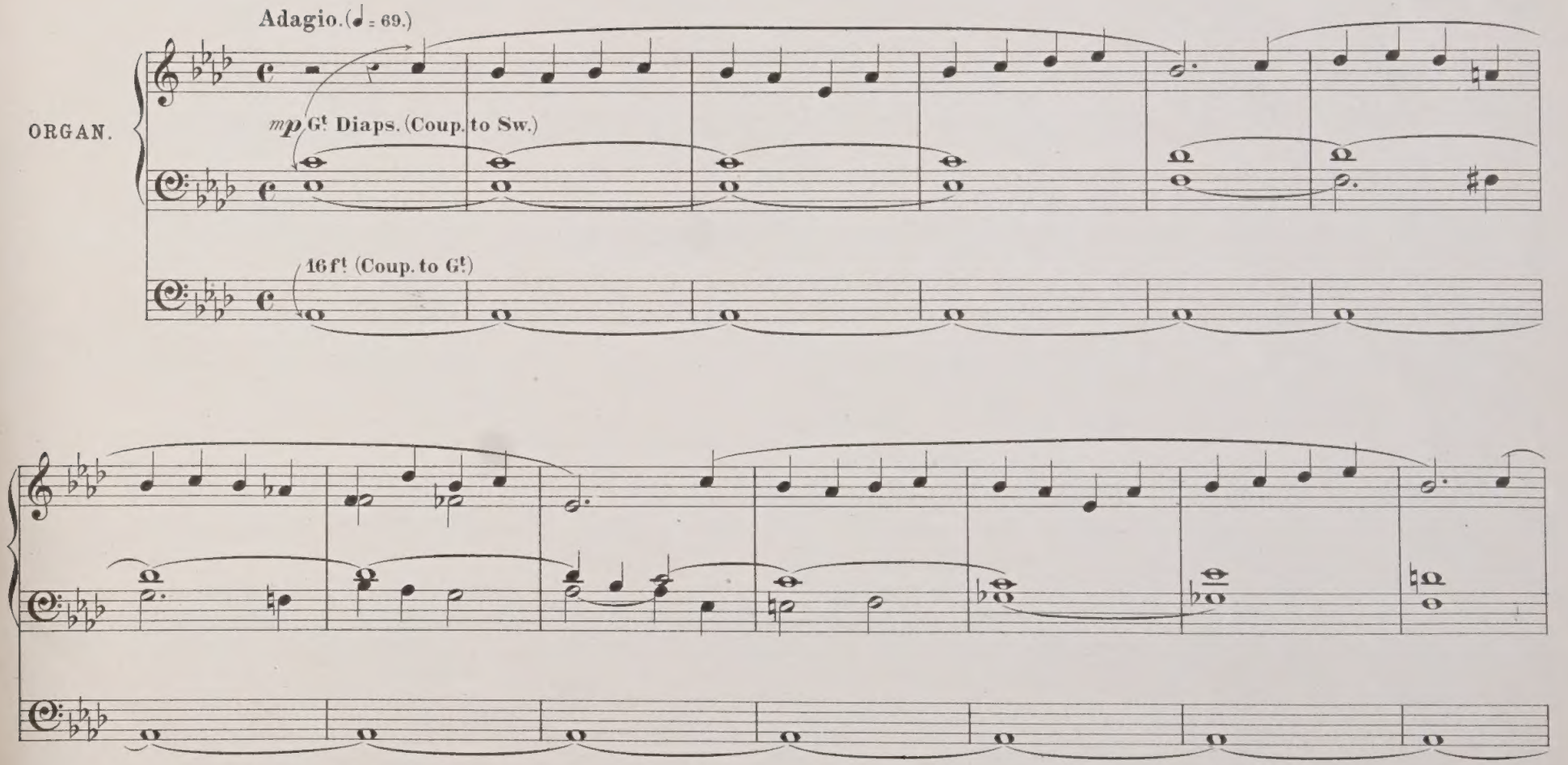
MÉLODIE.

WM. FAULKES.



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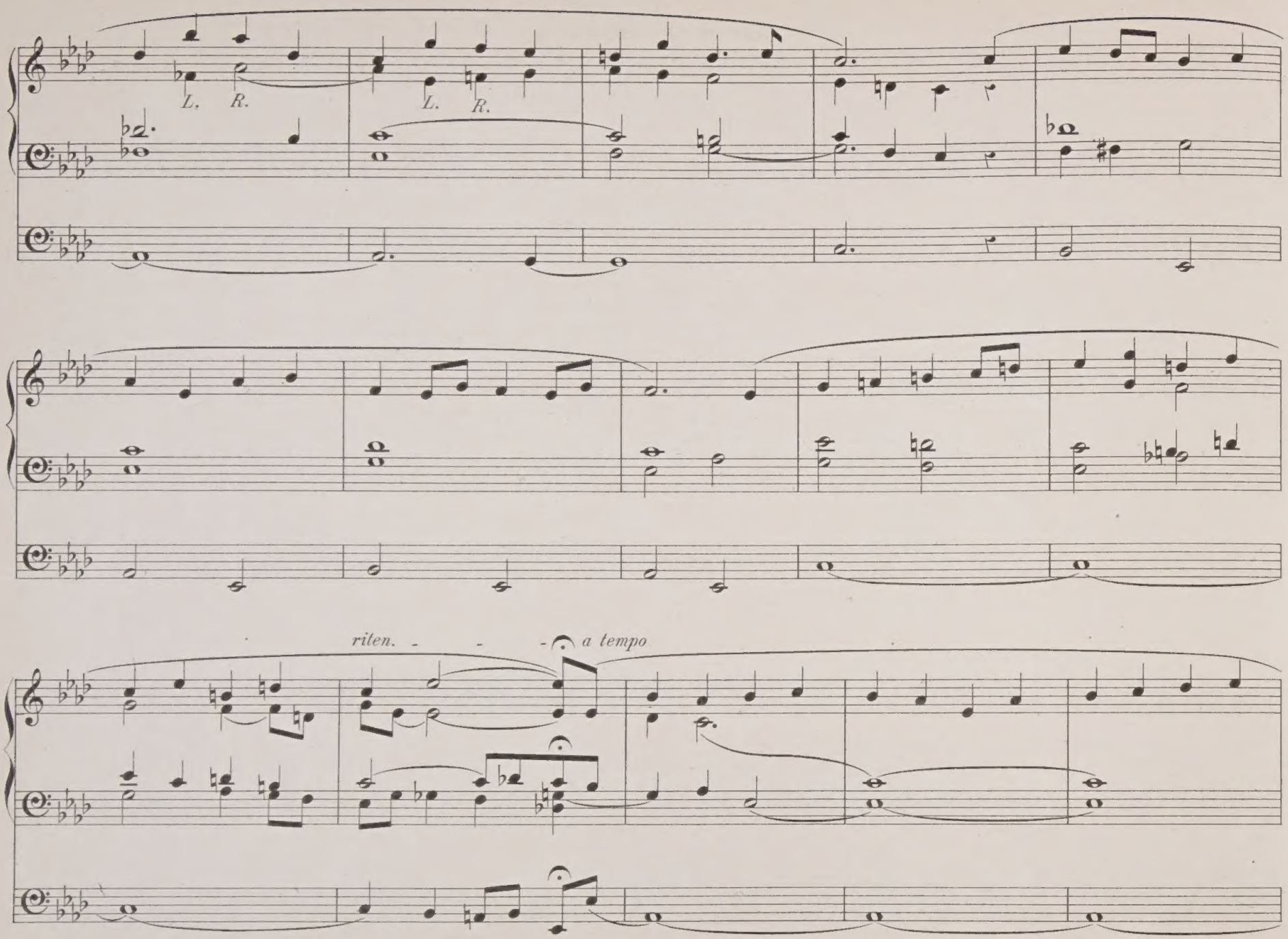
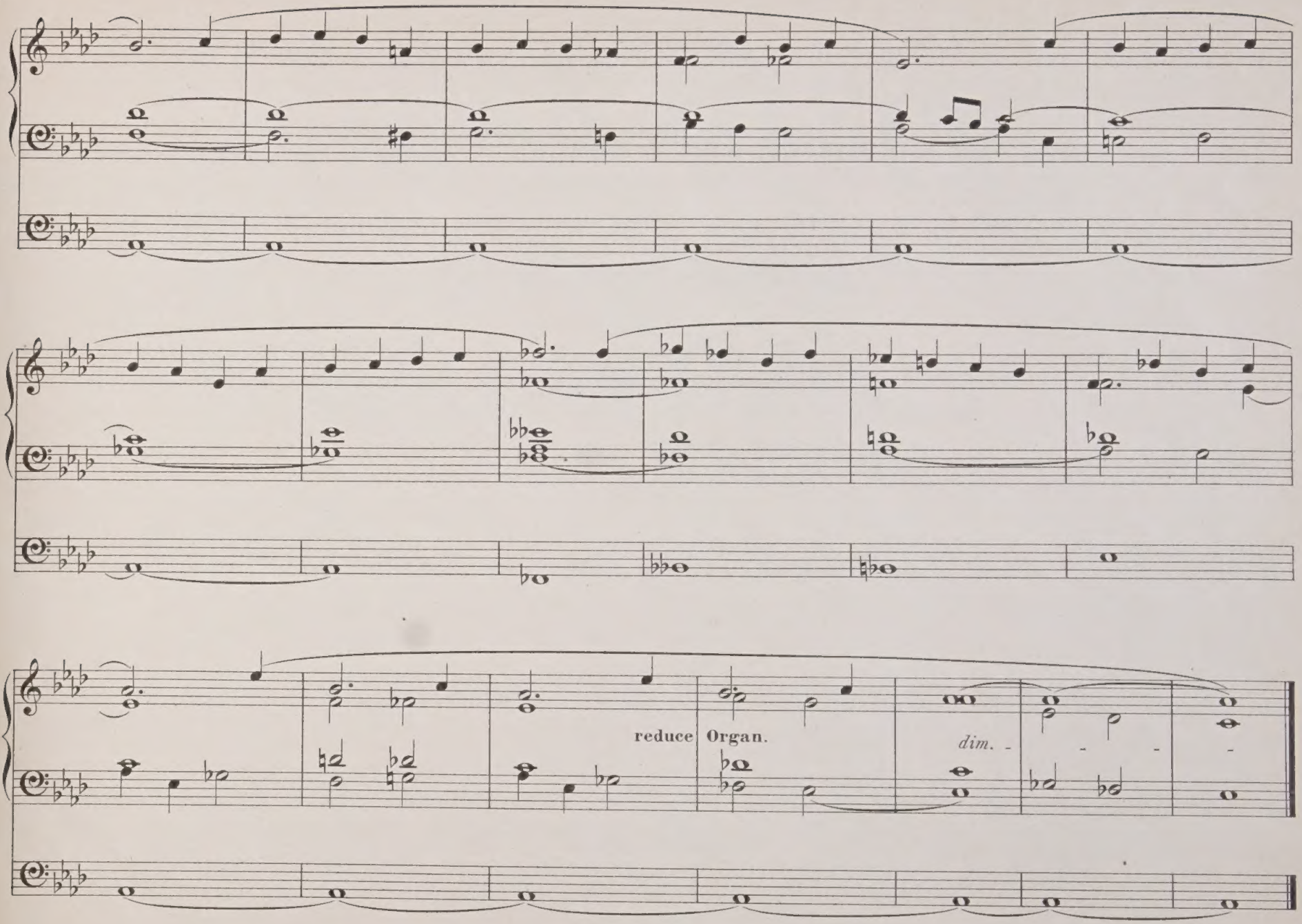

L. R.
L. R.
riten.
a tempo


reduce Organ.
dim.

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In Various styles

for

CHURCH and CONCERT use.

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William Faulkes.

(Organist of S. Margaret's Church, Anfield, Liverpool.)

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„ 4. Processional March in F major 1/6 „	„ 5. Mélodie in A flat major 1/- „	„ 6. Concert Overture in E flat major 2/- „
„ 7. Sonata in D minor 2/6 „		

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23, ROCKY LANE, ANFIELD.
LIVERPOOL.

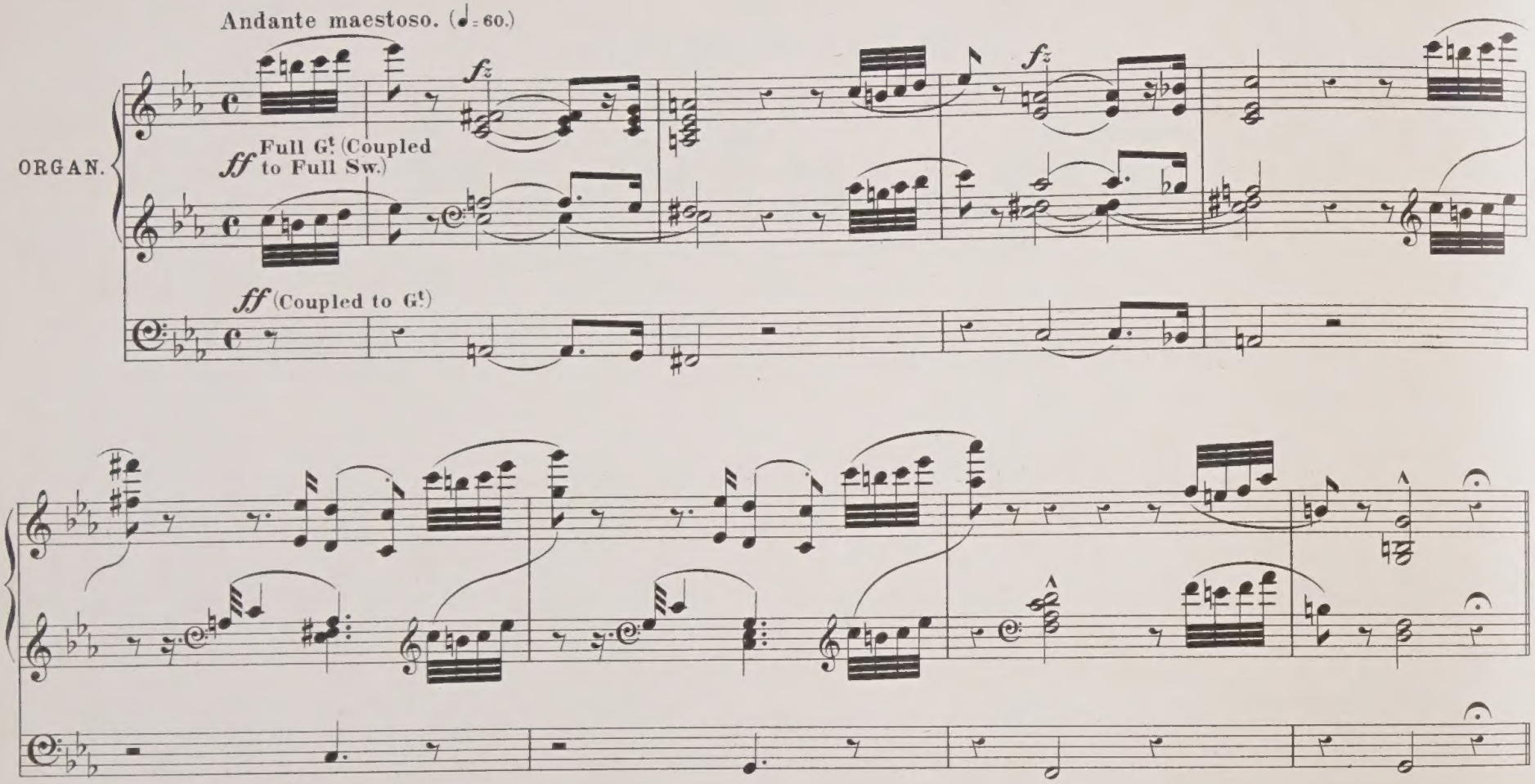
PRICE net.

To

ALFRED HOLLINS. Esq.*)

CONCERT OVERTURE.

WM. FAULKES.



*) For whom, and at whose request, it was expressly written.)

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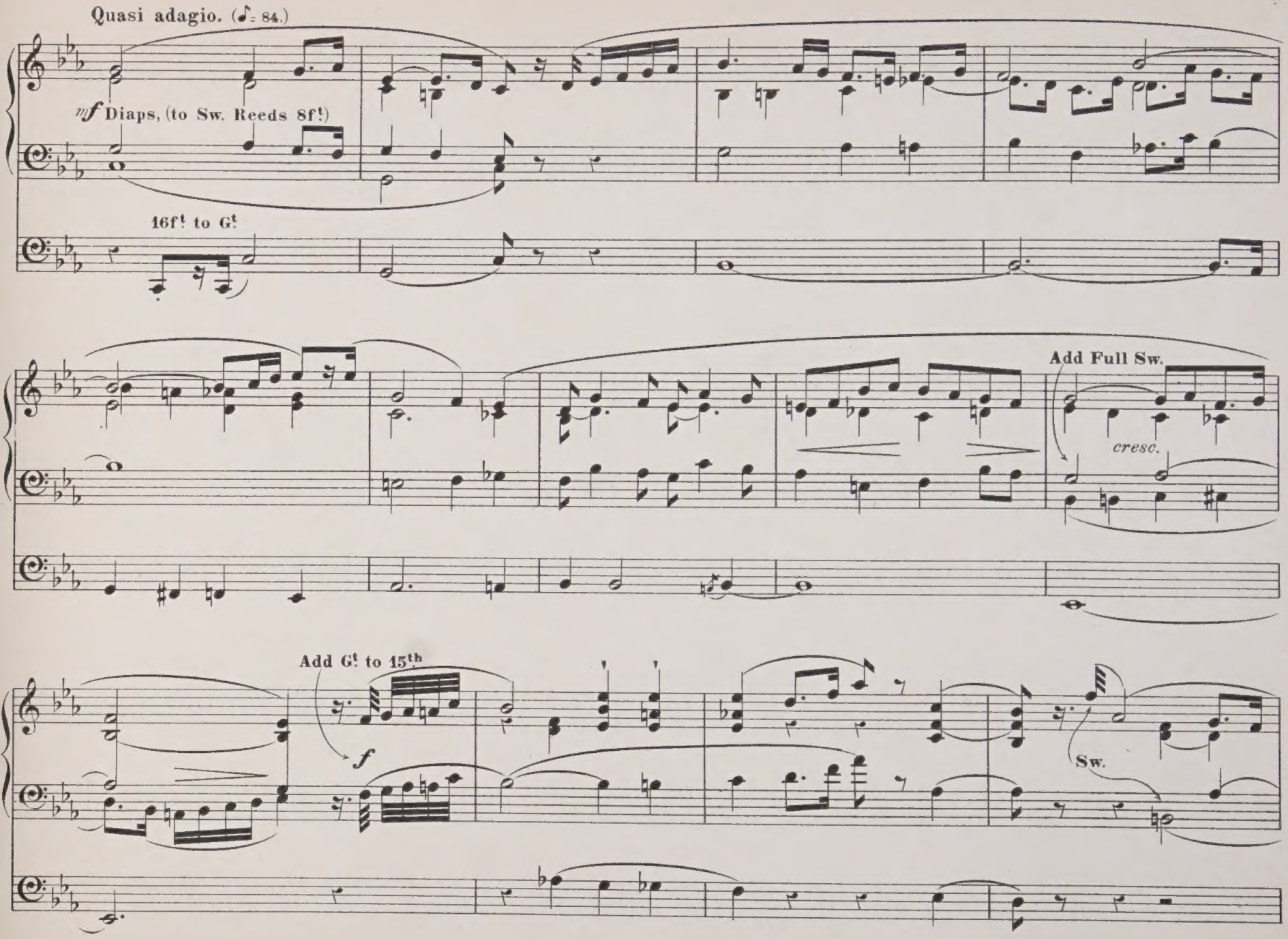
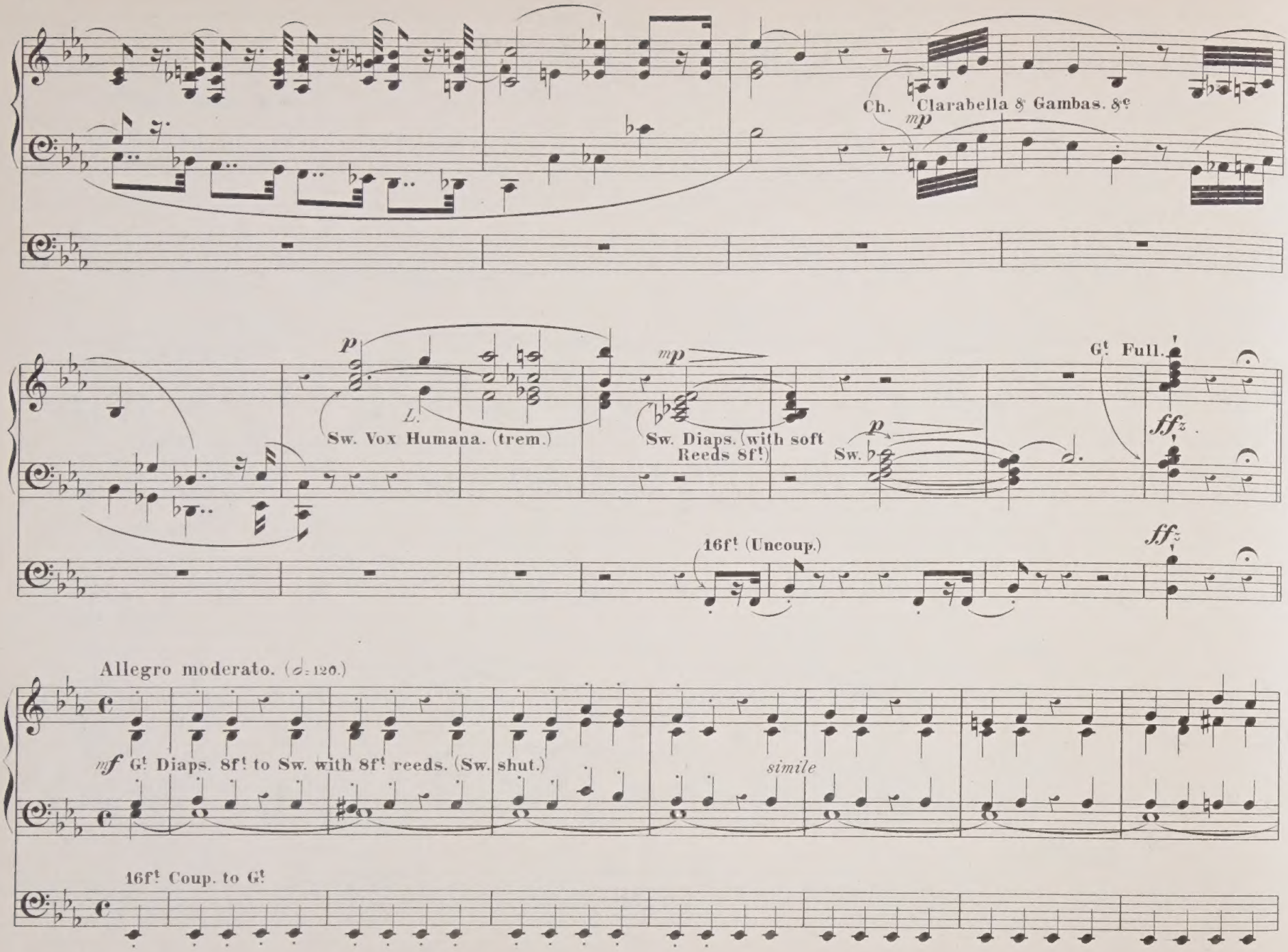
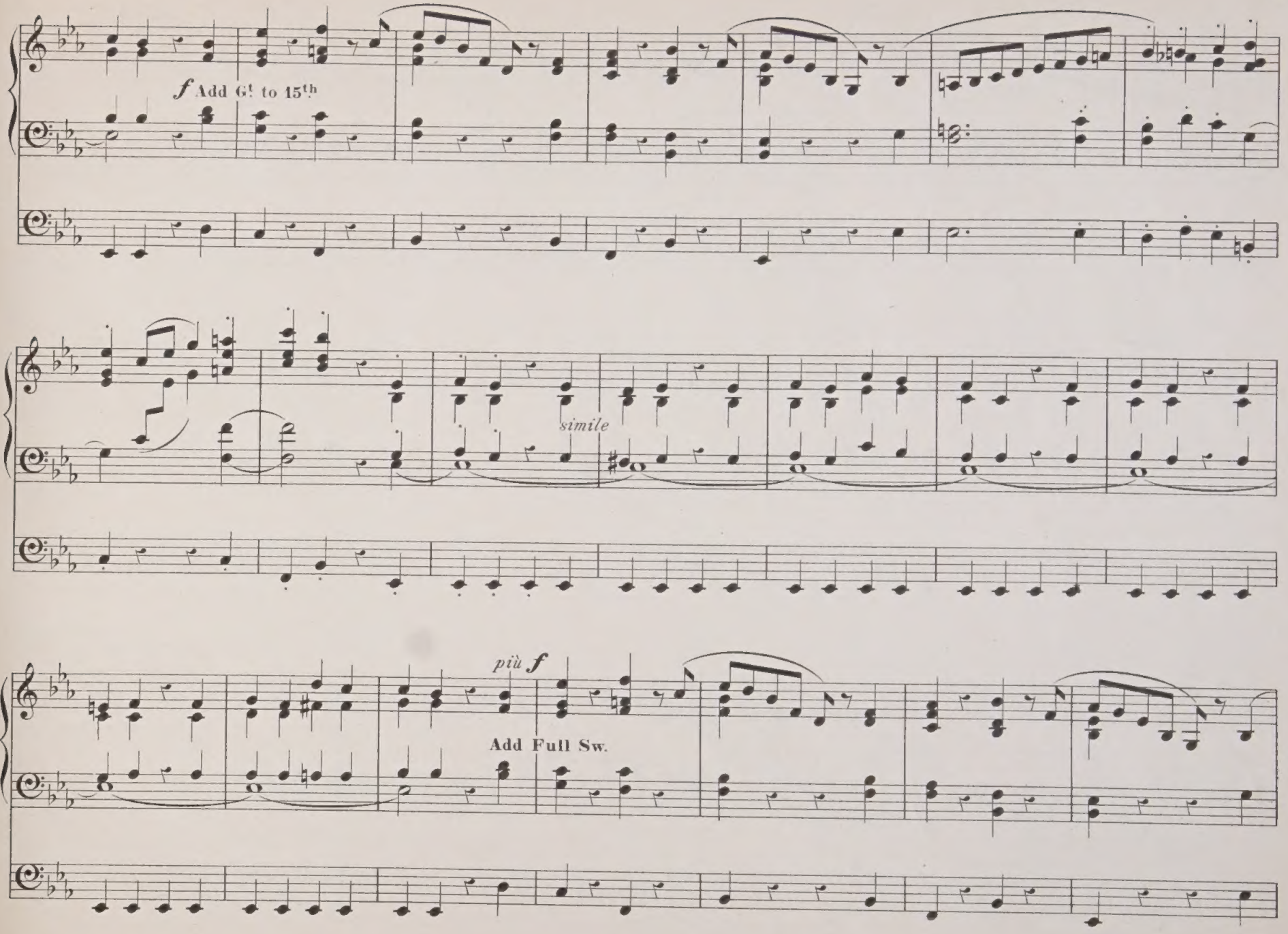
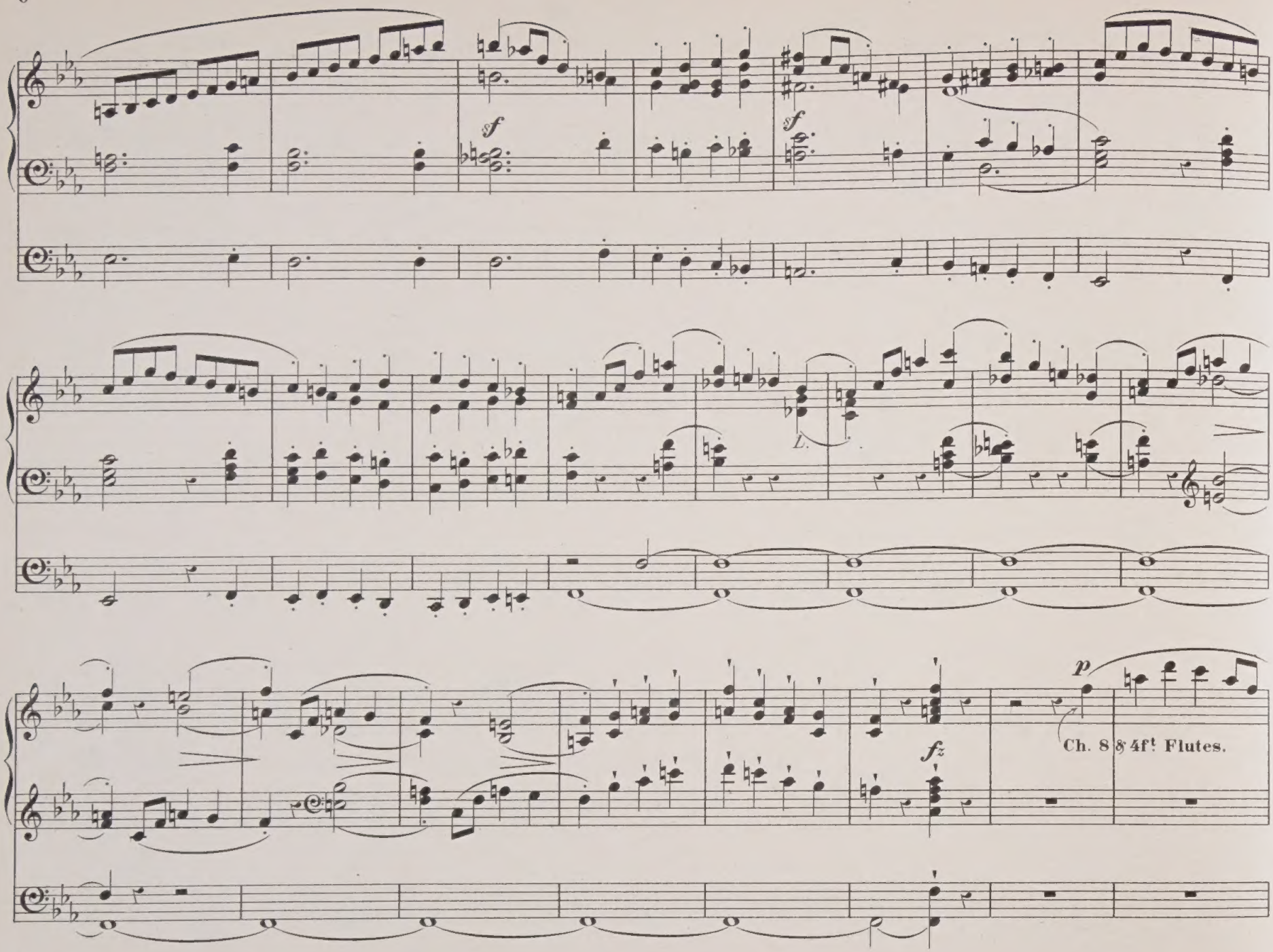
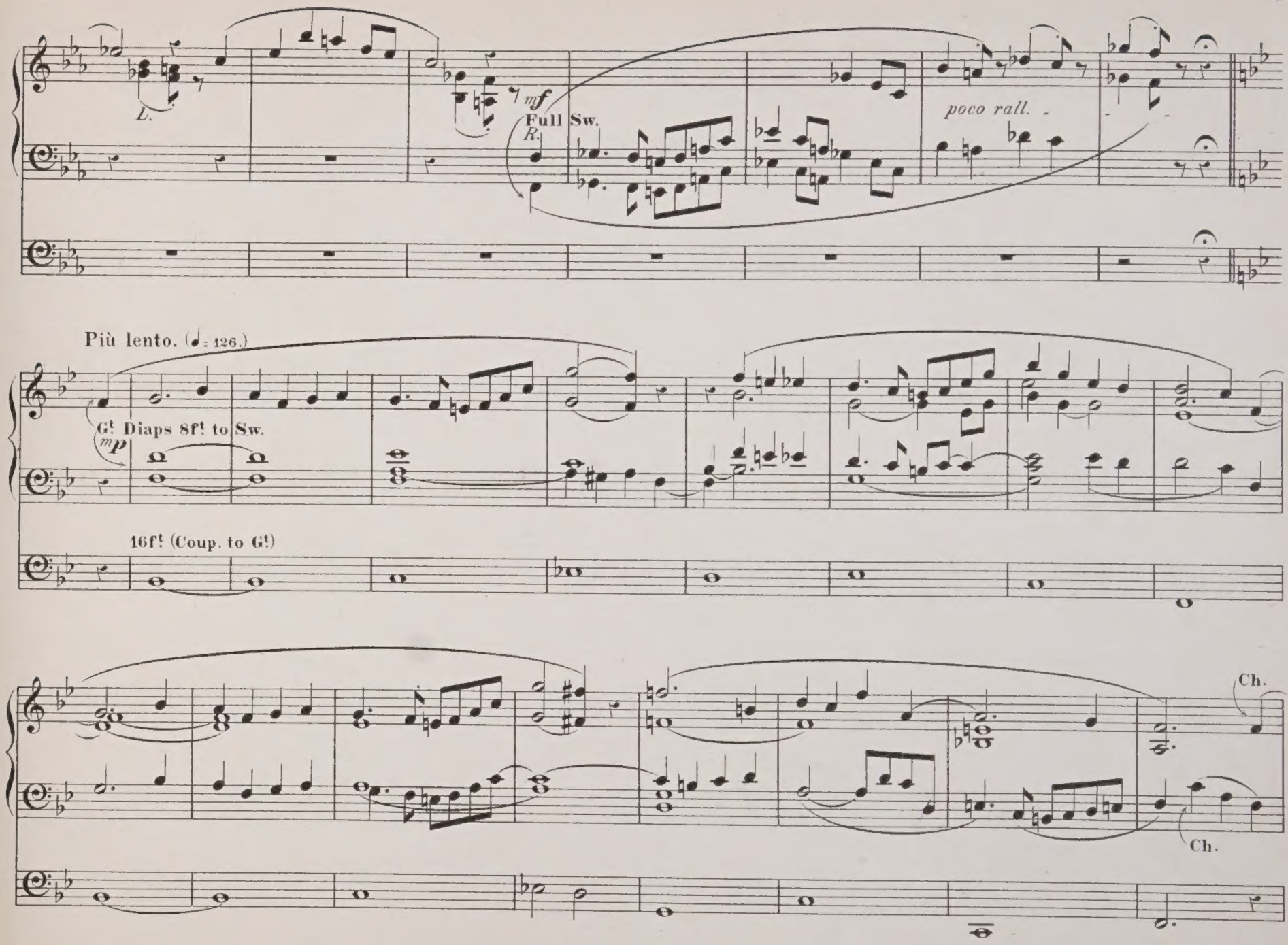
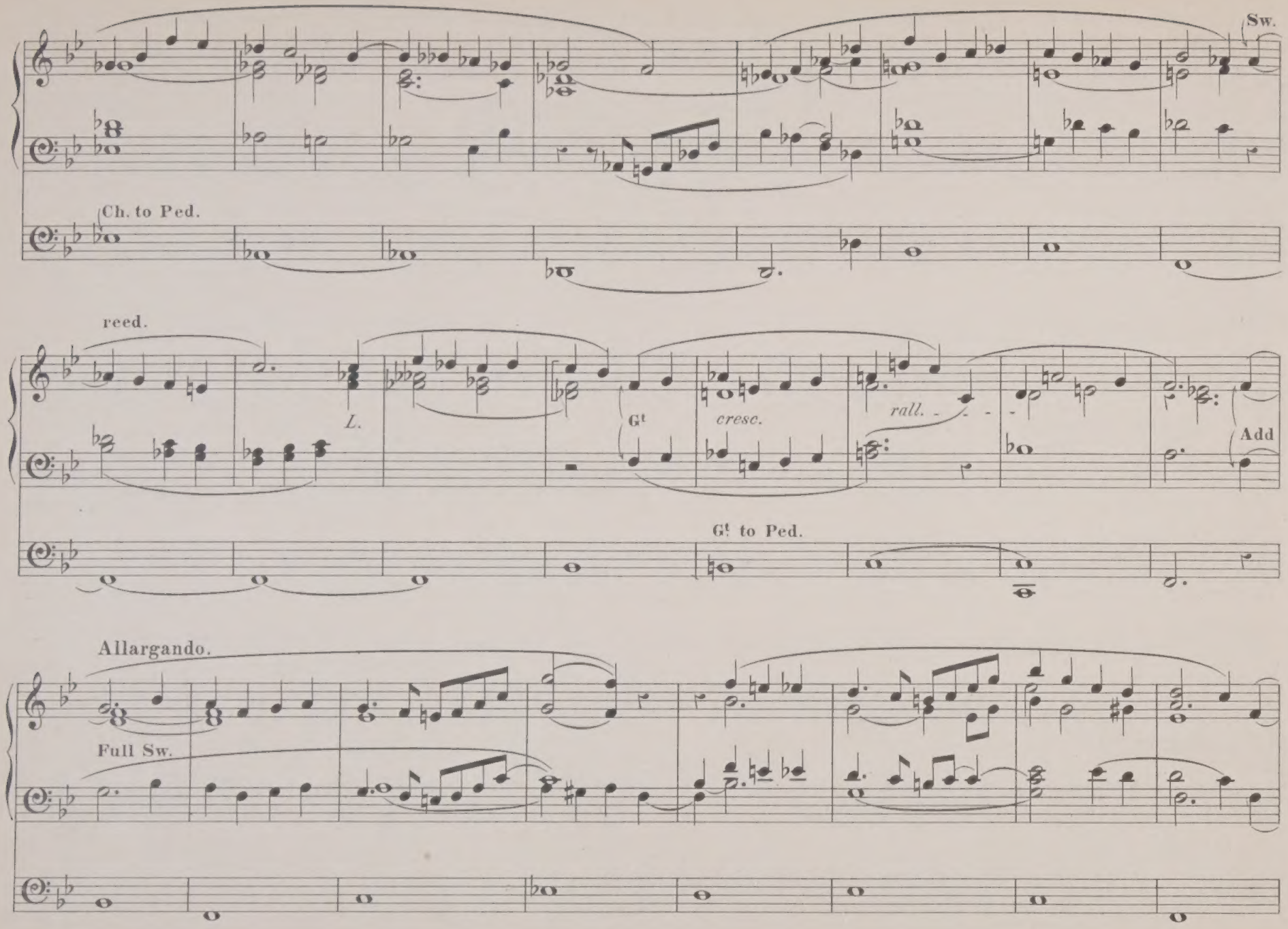

Quasi adagio. (♩= 84.)
mf Diaps, (to Sw. Reeds 8f!)
16f! to G!
Add Full Sw.
cresc.
Add G! to 15th
f
Sw.

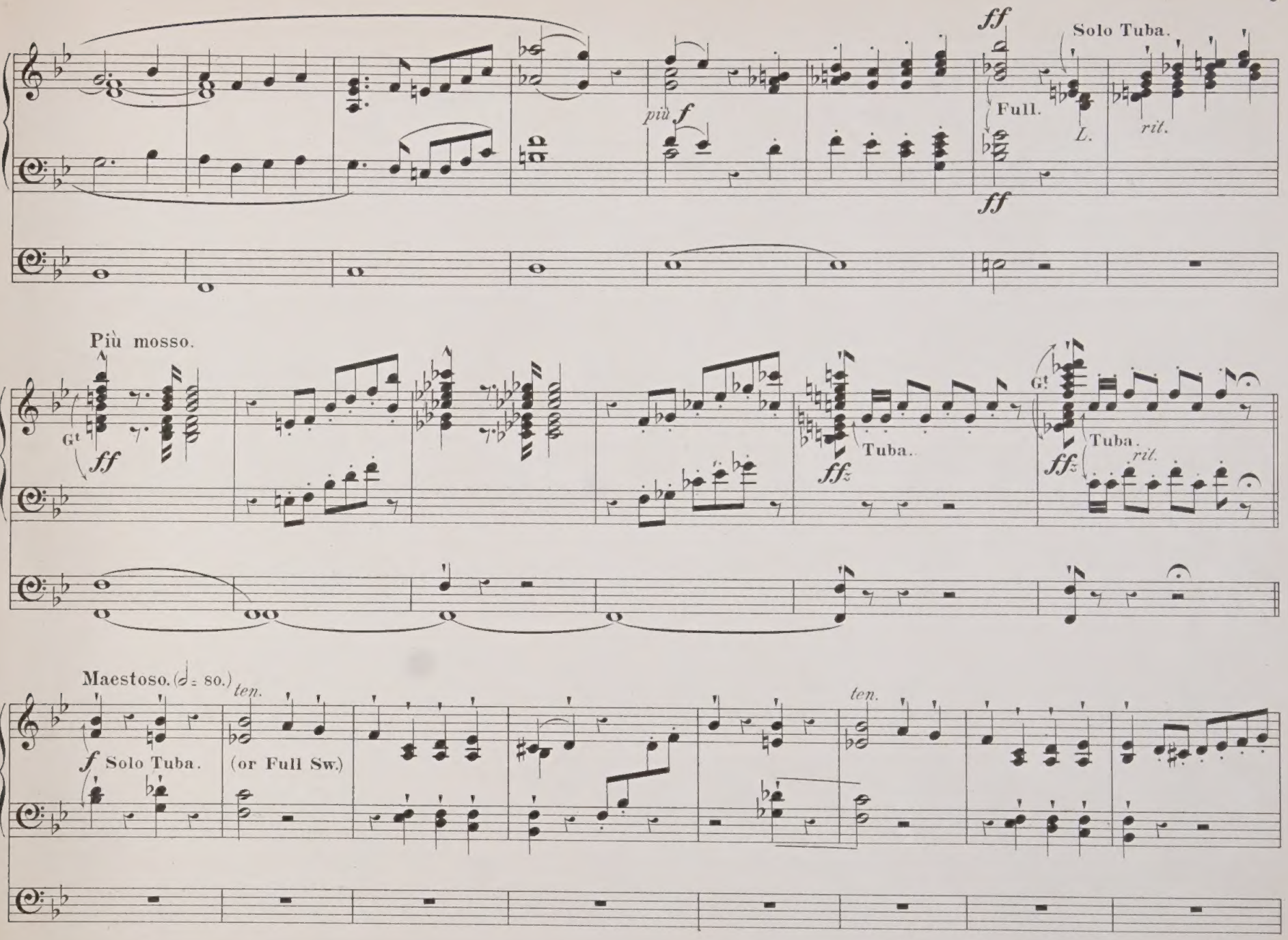

Ch. Clarabella & Gambas. 8ft
mp
p
L.
Sw. Vox Humana. (trem.)
mp
Sw. Diaps. (with soft Reeds 8ft)
p
Sw.
Gt Full.
ffz
16ft (Uncoup.)
ffz
Allegro moderato. (♩=120.)
mf Gt Diaps. 8ft to Sw. with 8ft reeds. (Sw. shut.)
simile
16ft Coup. to Gt

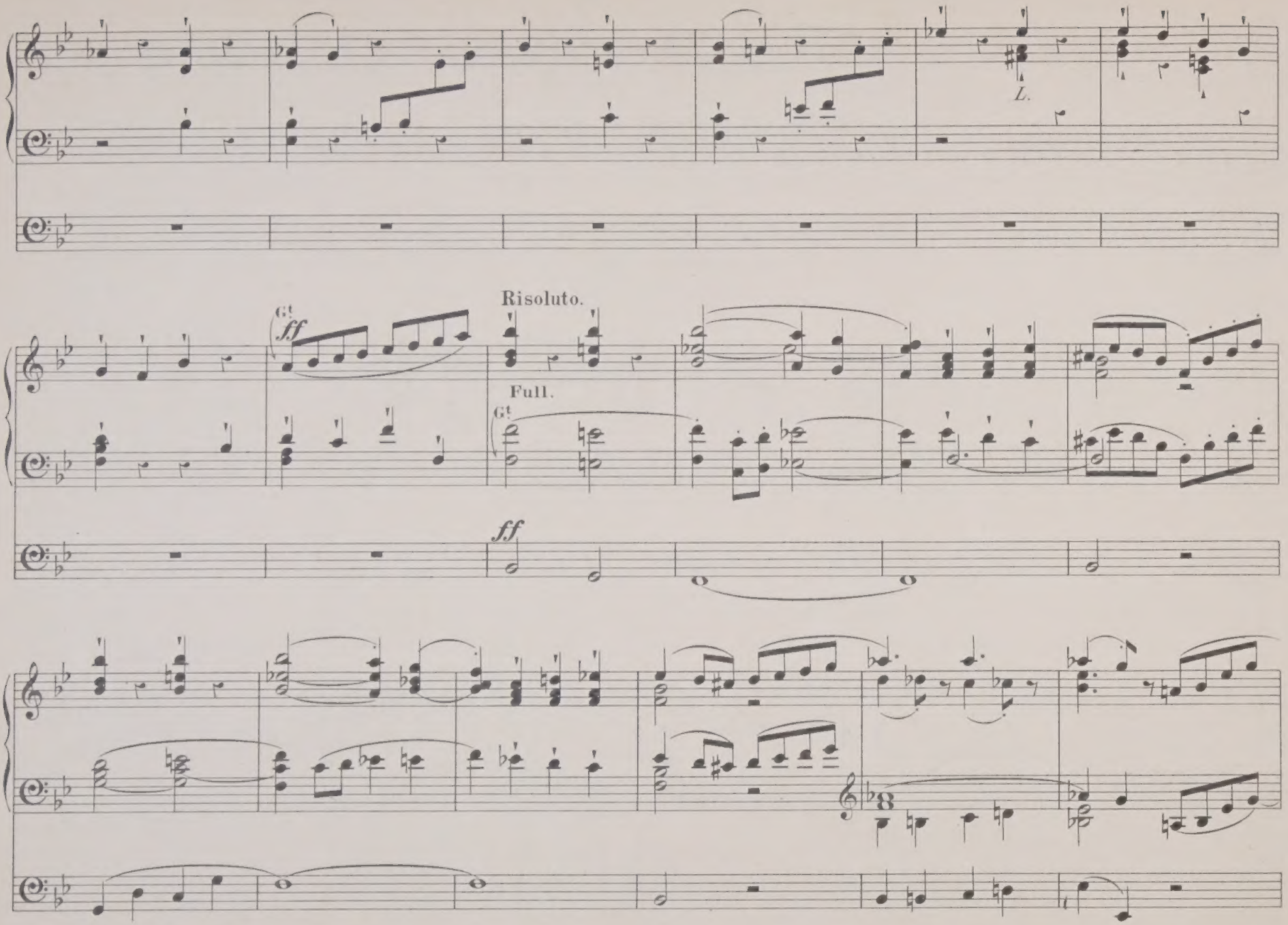

f Add G! to 15th
simile
più f
Add Full Sw.

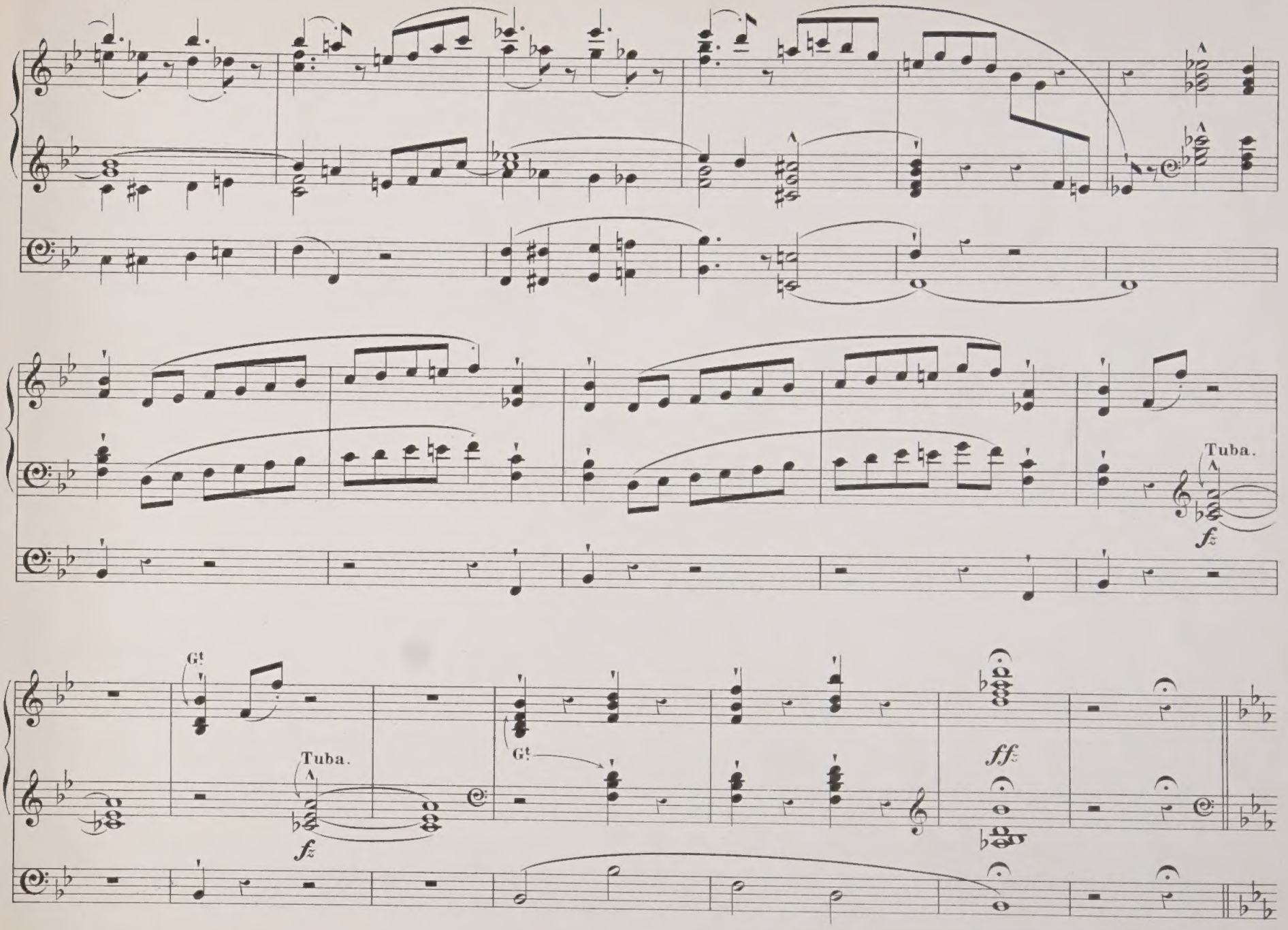

sf
sf
L.
fz
p
Ch. 8 & 4f! Flutes.

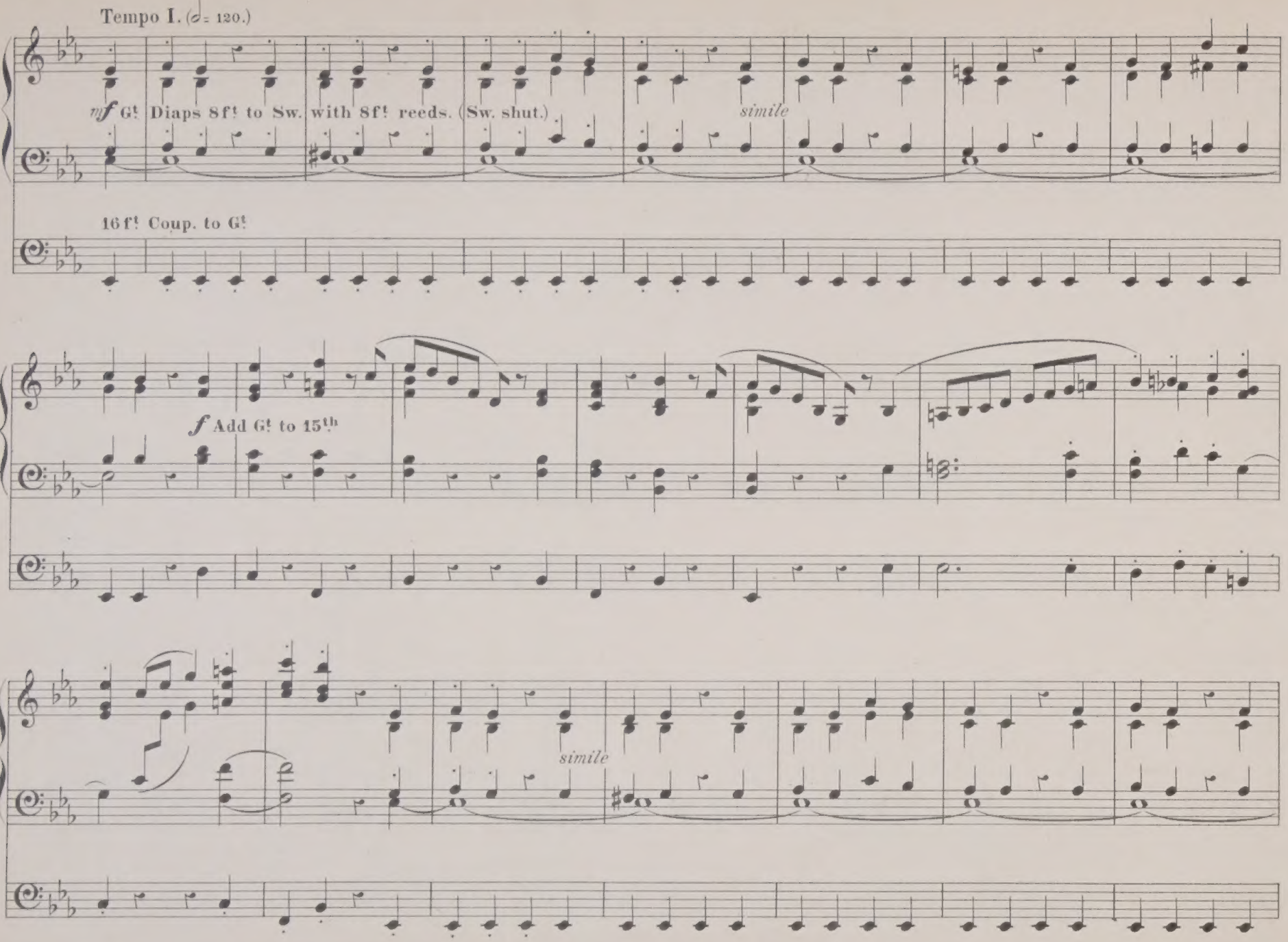

L.
mf
Full Sw.
R.
poco rall.
Più lento. (♩= 126.)
G! Diaps 8ft to Sw.
mp
16ft (Coup. to G!)
Ch.
Ch.

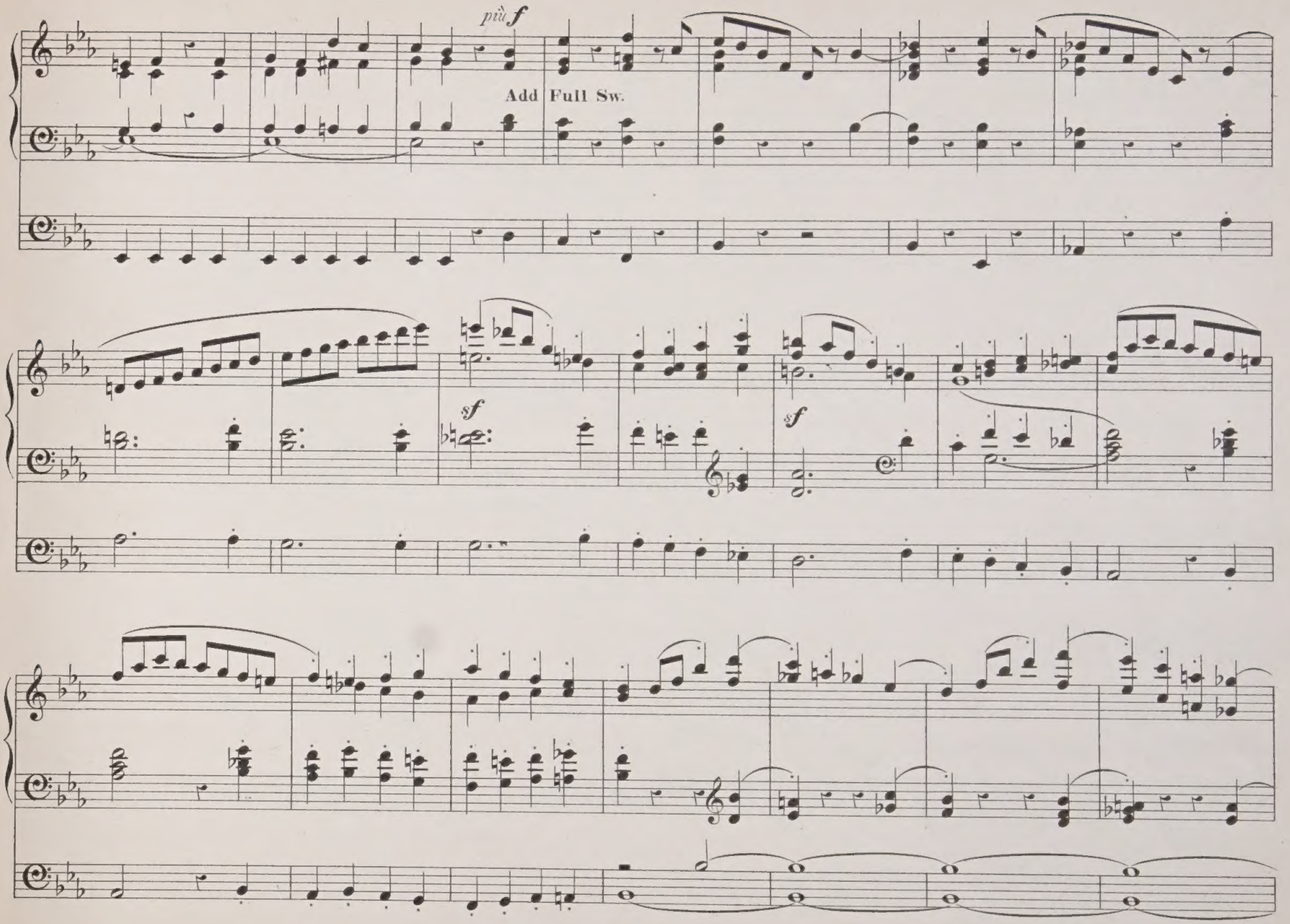

Sw.
Ch. to Ped.
reed.
L.
G!
cresc.
rall.
Add
G! to Ped.
Allargando.
Full Sw.

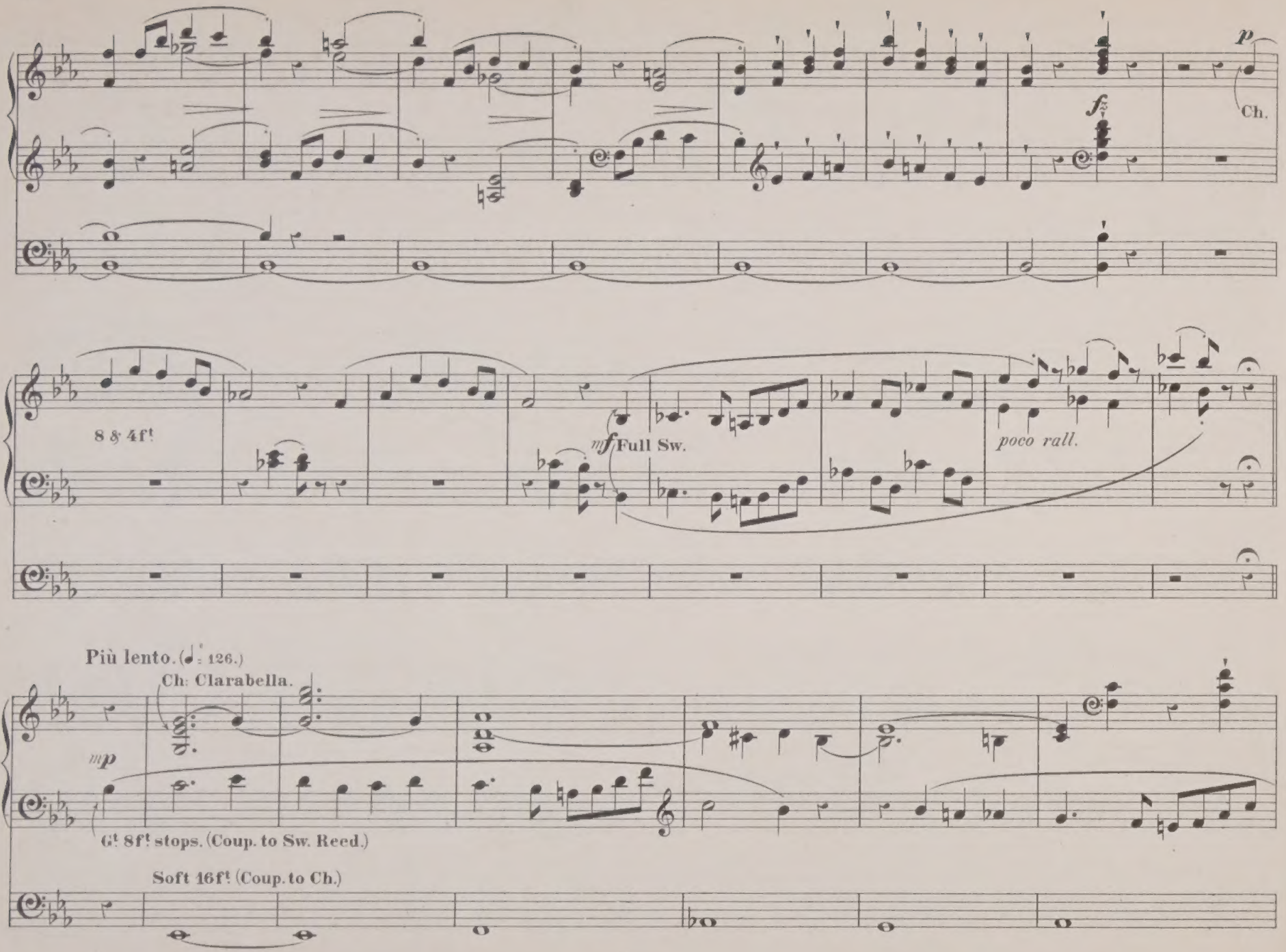

ff
Solo Tuba.
più f
Full.
L.
ff
rit.
Più mosso.
Gt
ff
Tuba.
ffz
Gt
Tuba.
ffz
rit.
Maestoso. (♩= 80.)
ten.
f Solo Tuba.
(or Full Sw.)
ten.

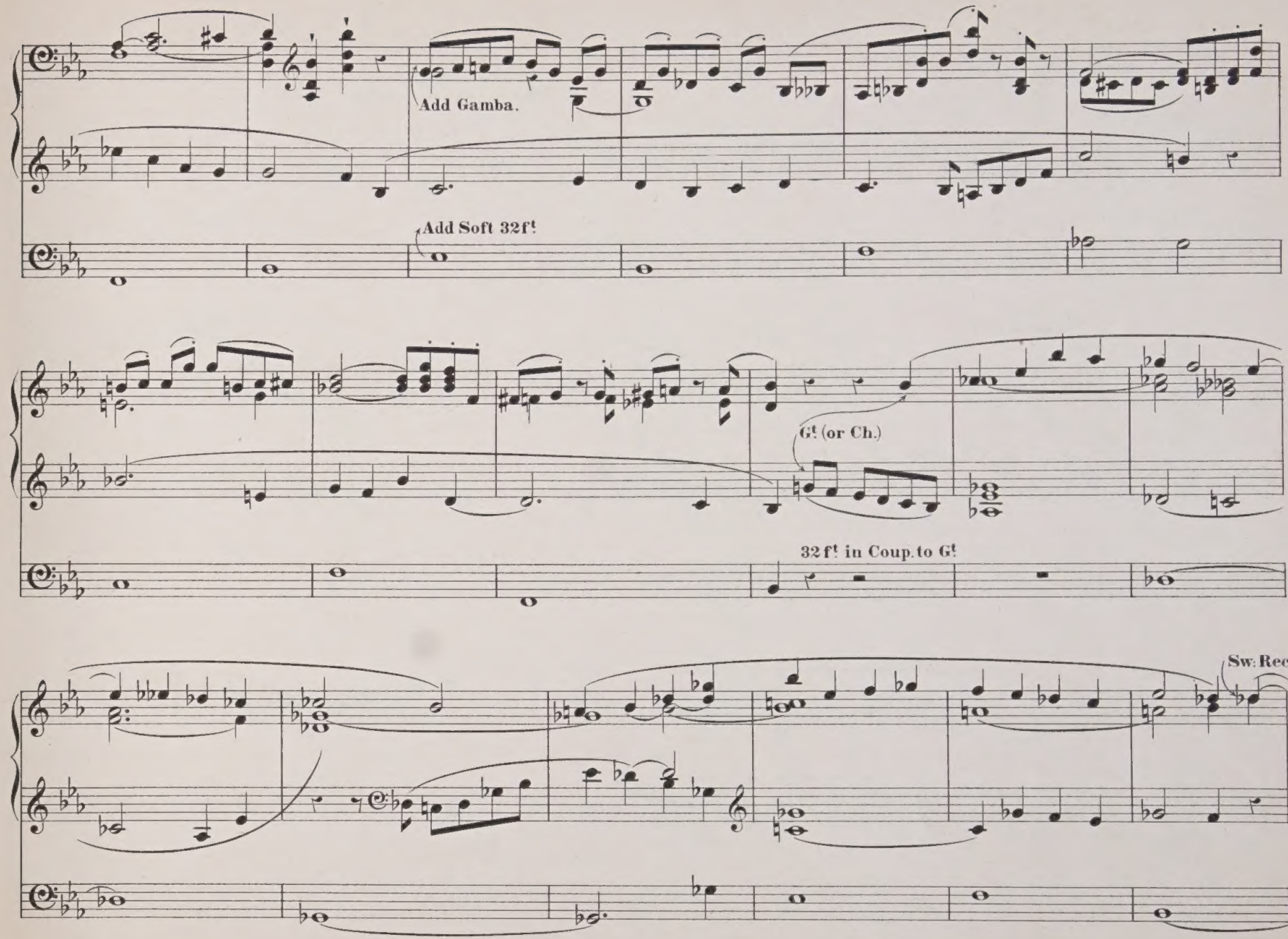

L.
Risoluto.
Gt
ff
Full.
Gt
ff

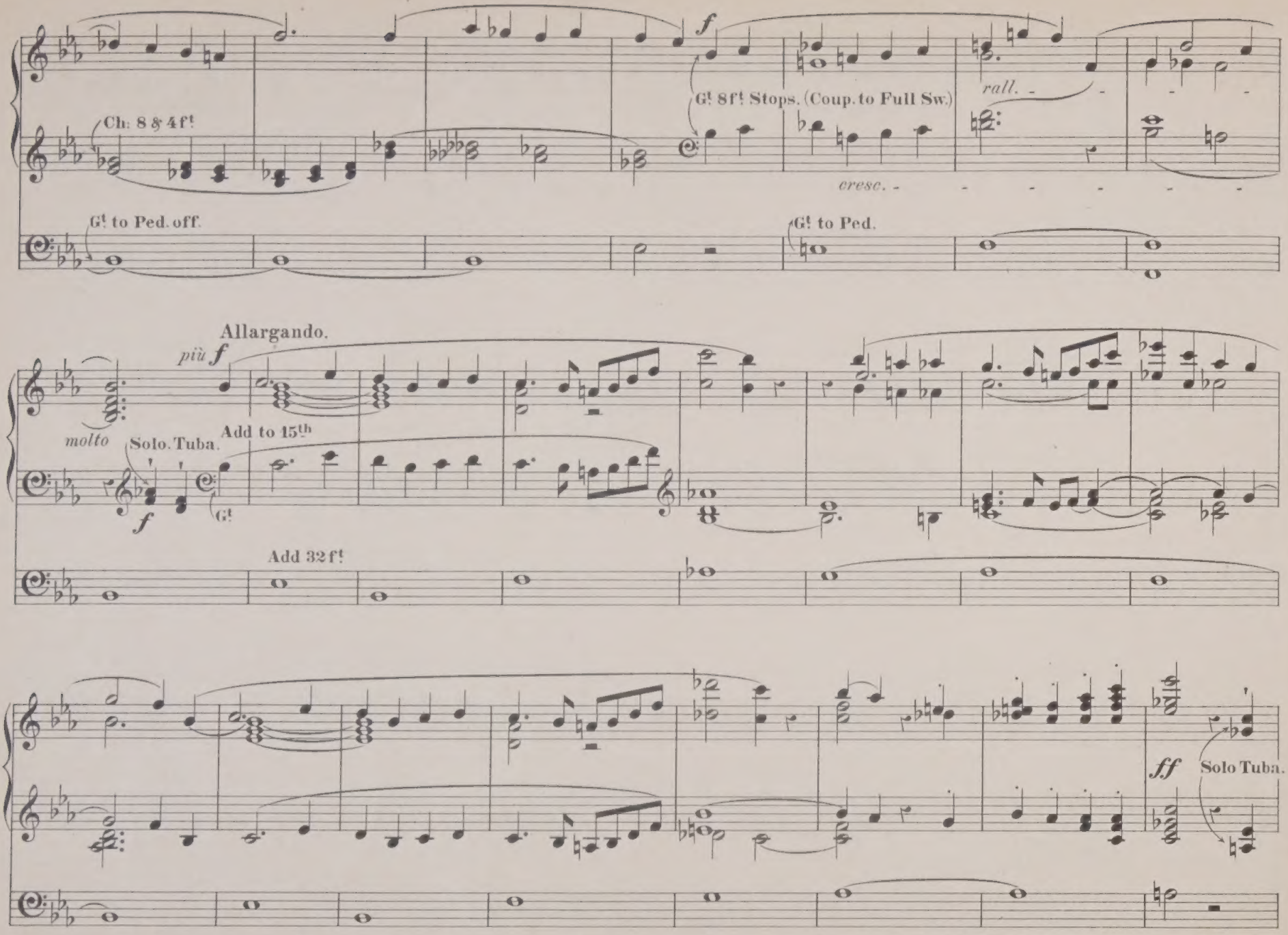

Tuba.
fz
Gt
Tuba.
fz
Gt
ff

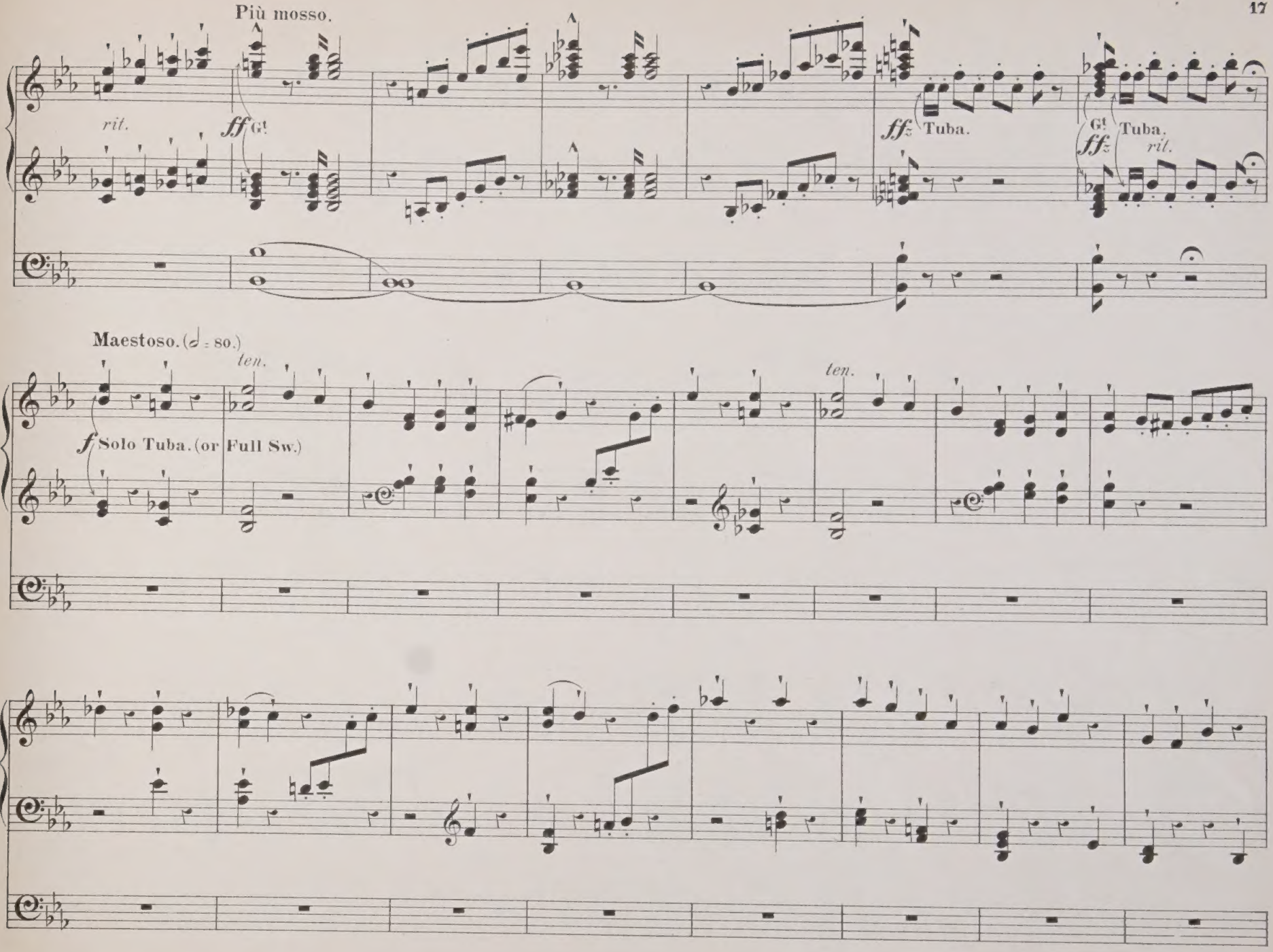

Tempo I. (♩= 120.)
mf G! Diaps 8f! to Sw. with 8f! reeds. (Sw. shut.)
simile
16f! Coup. to G!
f Add G! to 15th
simile

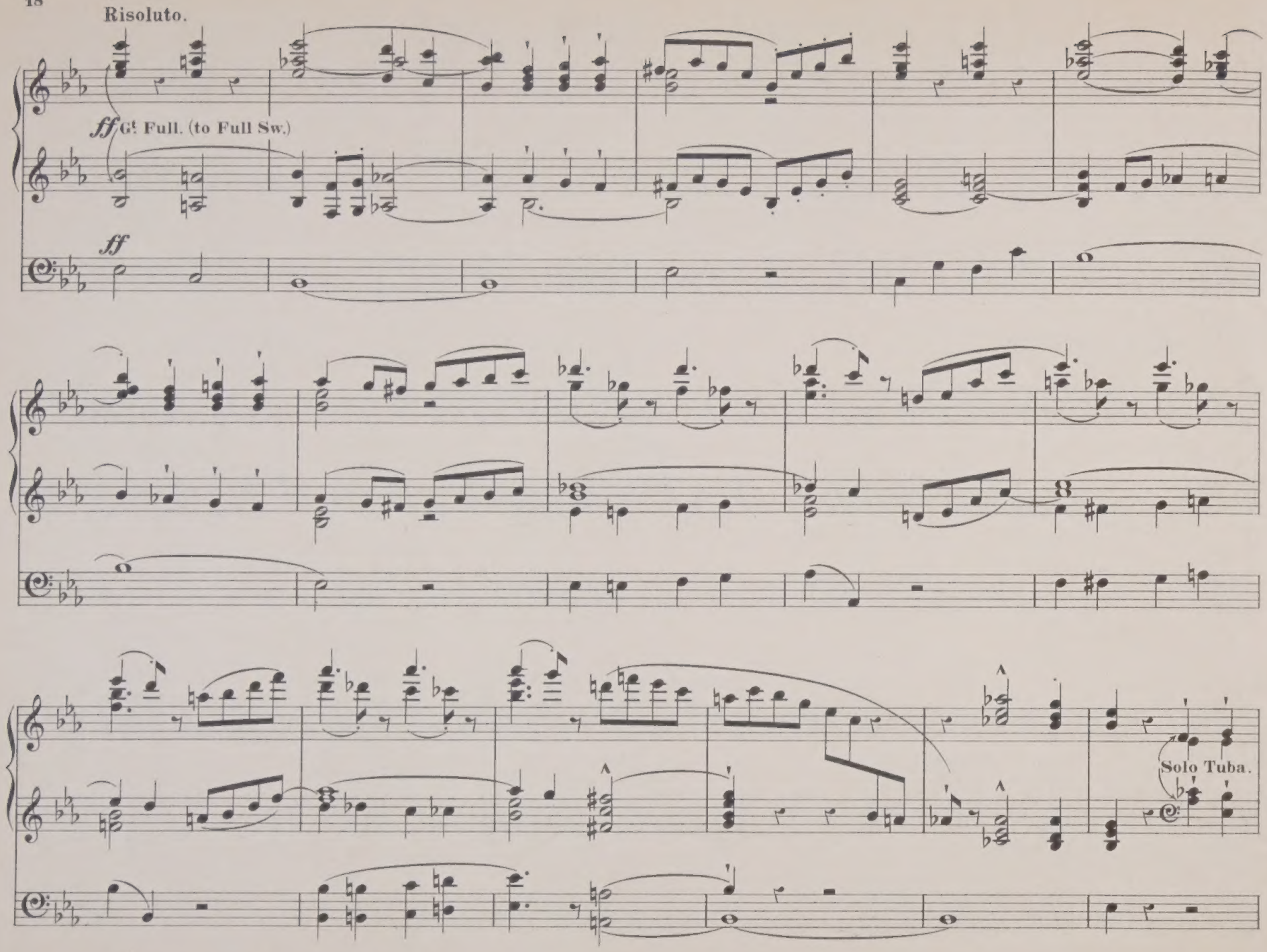

più f
Add Full Sw.
sf
sf

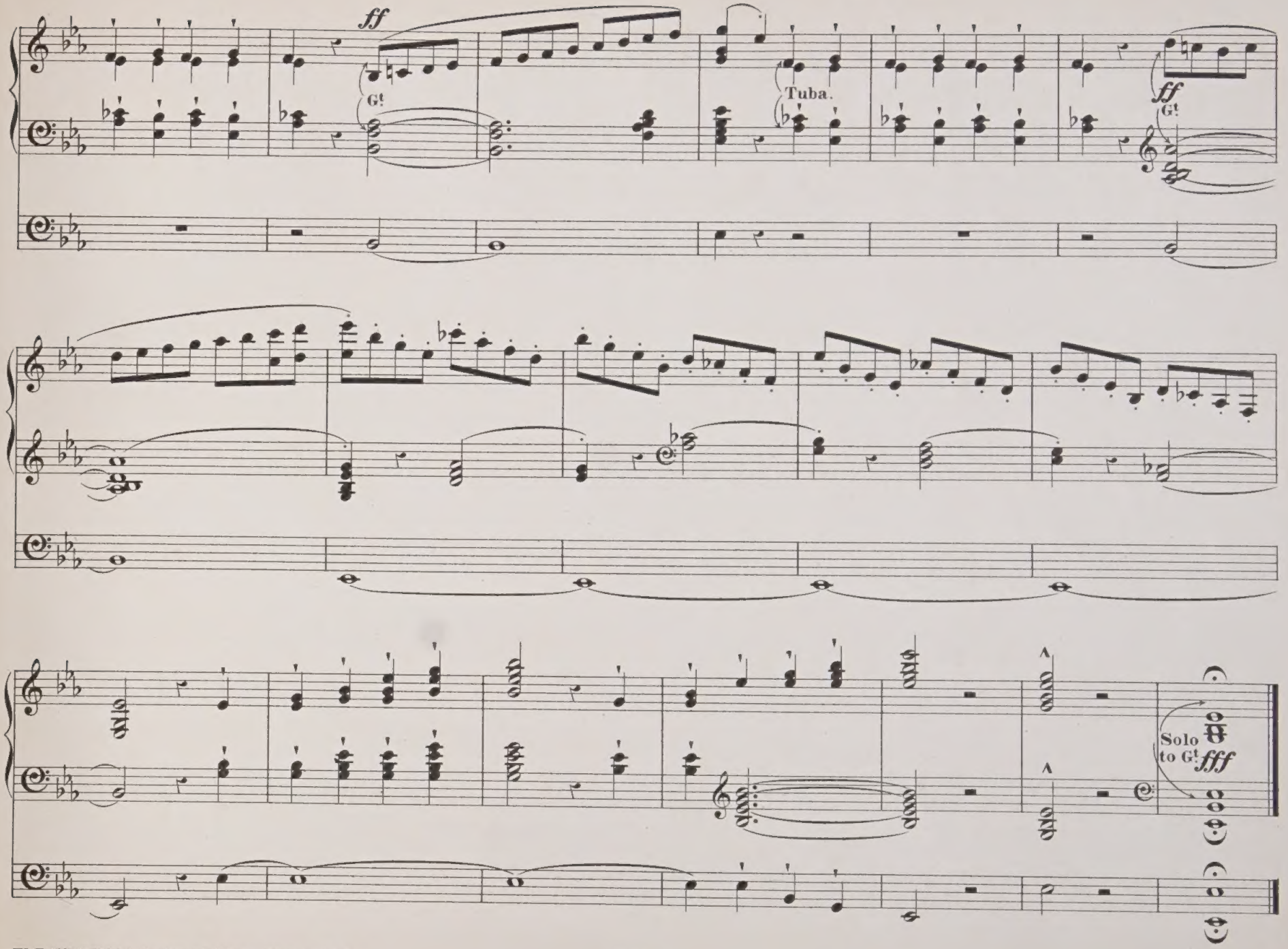

p
Ch.
f
8 & 4 f!
mf Full Sw.
poco rall.
Più lento. (♩. = 126.)
Ch: Clarabella.
mp
G! 8 f! stops. (Coup. to Sw. Reed.)
Soft 16 f! (Coup. to Ch.)


Add Gamba.
Add Soft 32f!
G! (or Ch.)
32 f! in Coup. to G!
Sw: Recd.


f
Ch: 8 & 4 f!
G! 8 f! Stops. (Coup. to Full Sw.)
rall.
cresc.
G! to Ped. off.
G! to Ped.
Allargando.
più f
molto
Solo. Tuba.
Add to 15th
f
G!
Add 32 f!
ff
Solo Tuba.


Più mosso.
rit.
ff
G!
ff
Tuba.
G!
ff
Tuba.
rit.
Maestoso. (𝅗𝅥 = 80.)
ten.
f
Solo Tuba. (or Full Sw.)
ten.


Risoluto.
ff
G! Full. (to Full Sw.)
ff
Solo Tuba.


ff
G!
Tuba.
ff
G!
Solo
to G!
fff

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William Faulkes.

(Organist of S. Margaret's Church, Anfield, Liverpool.)

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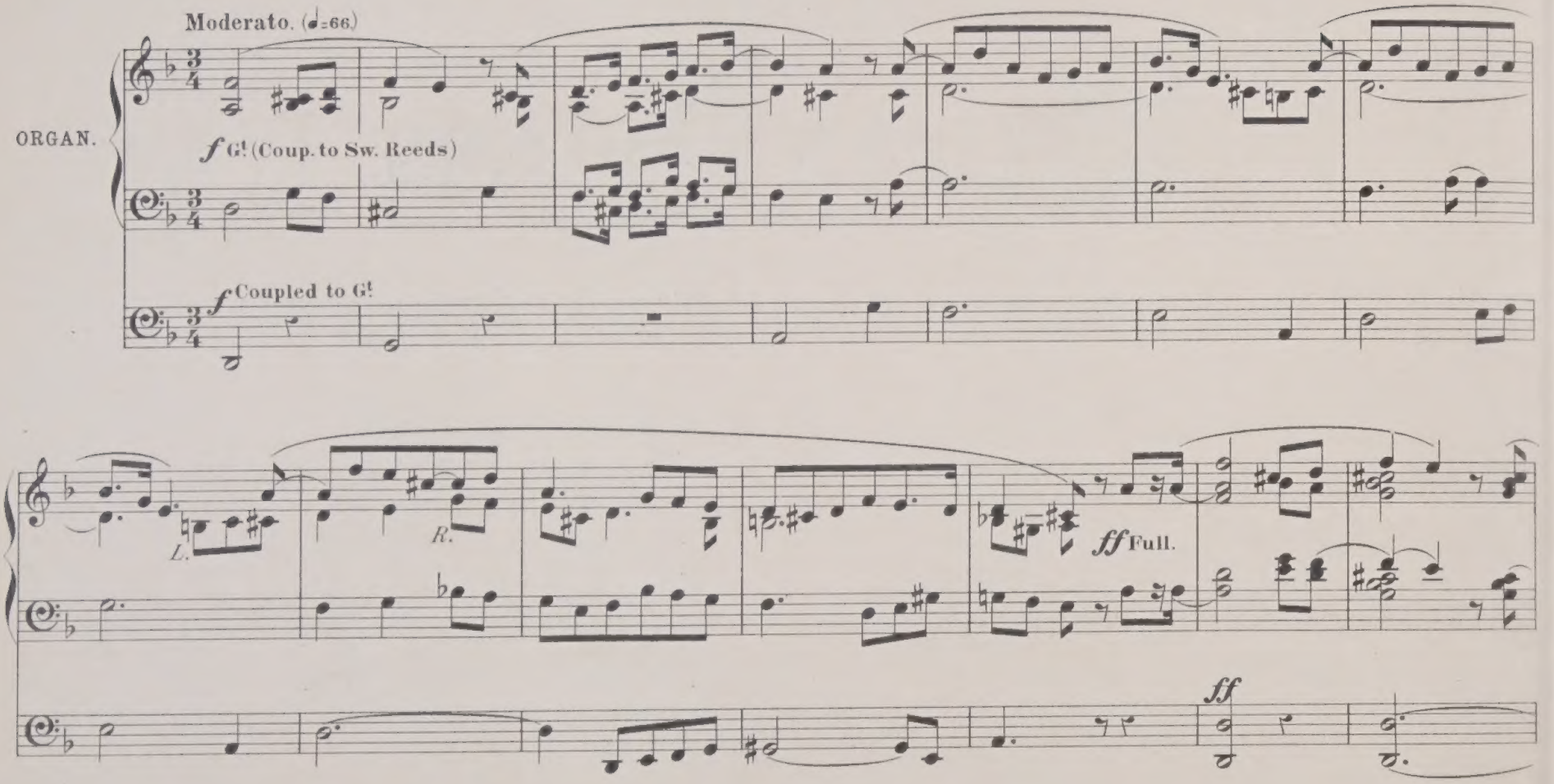
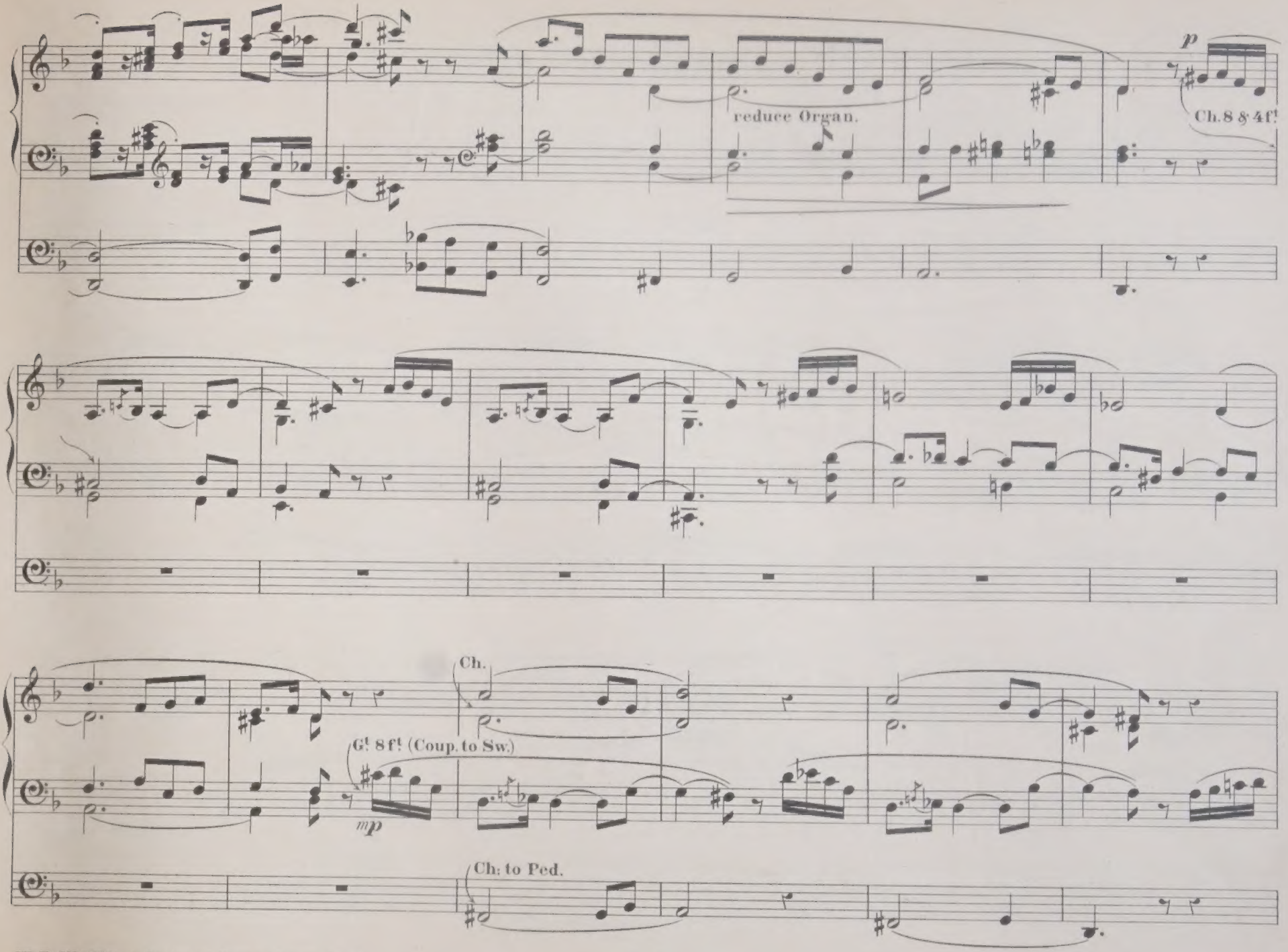
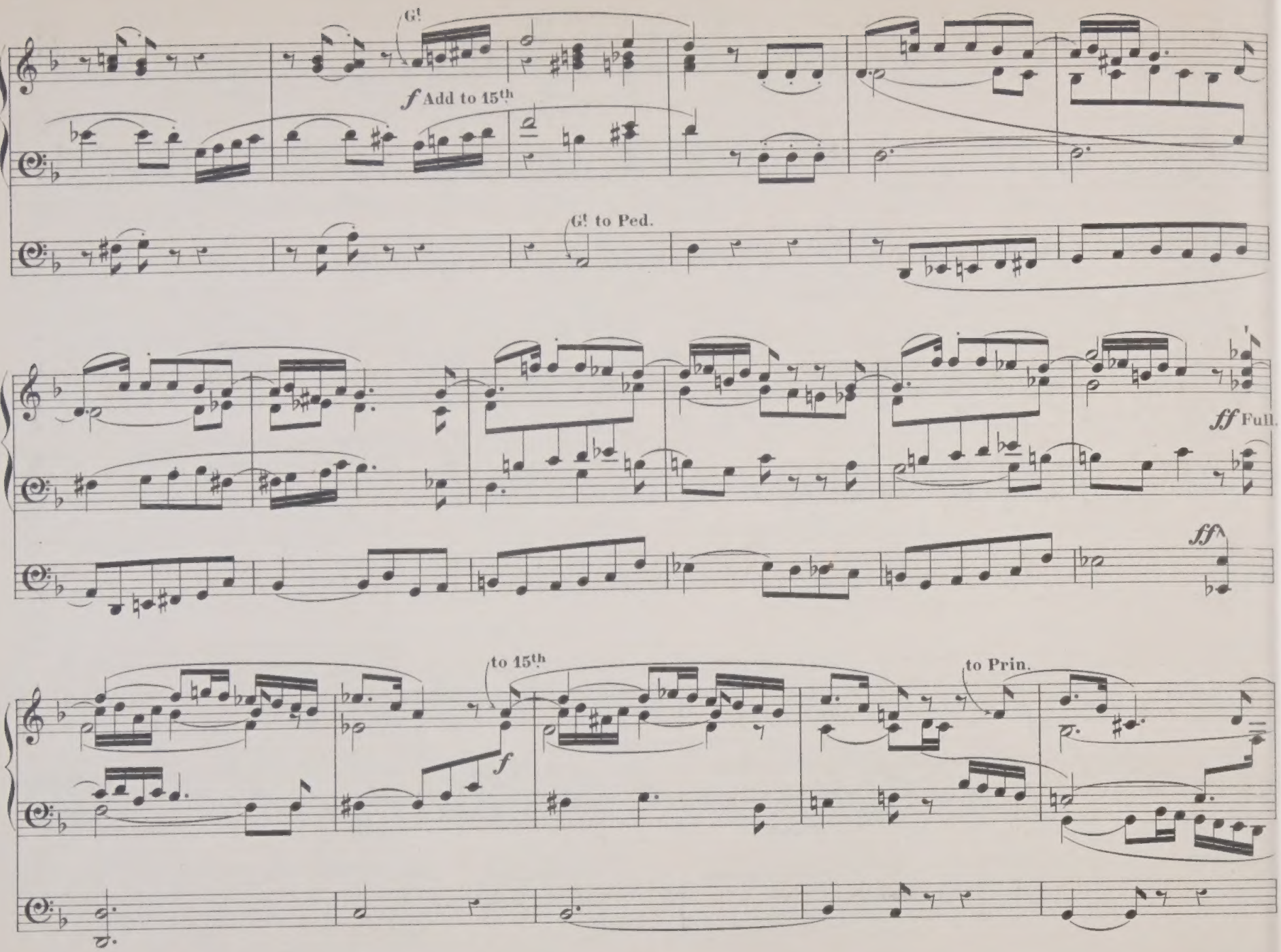
SONATA.

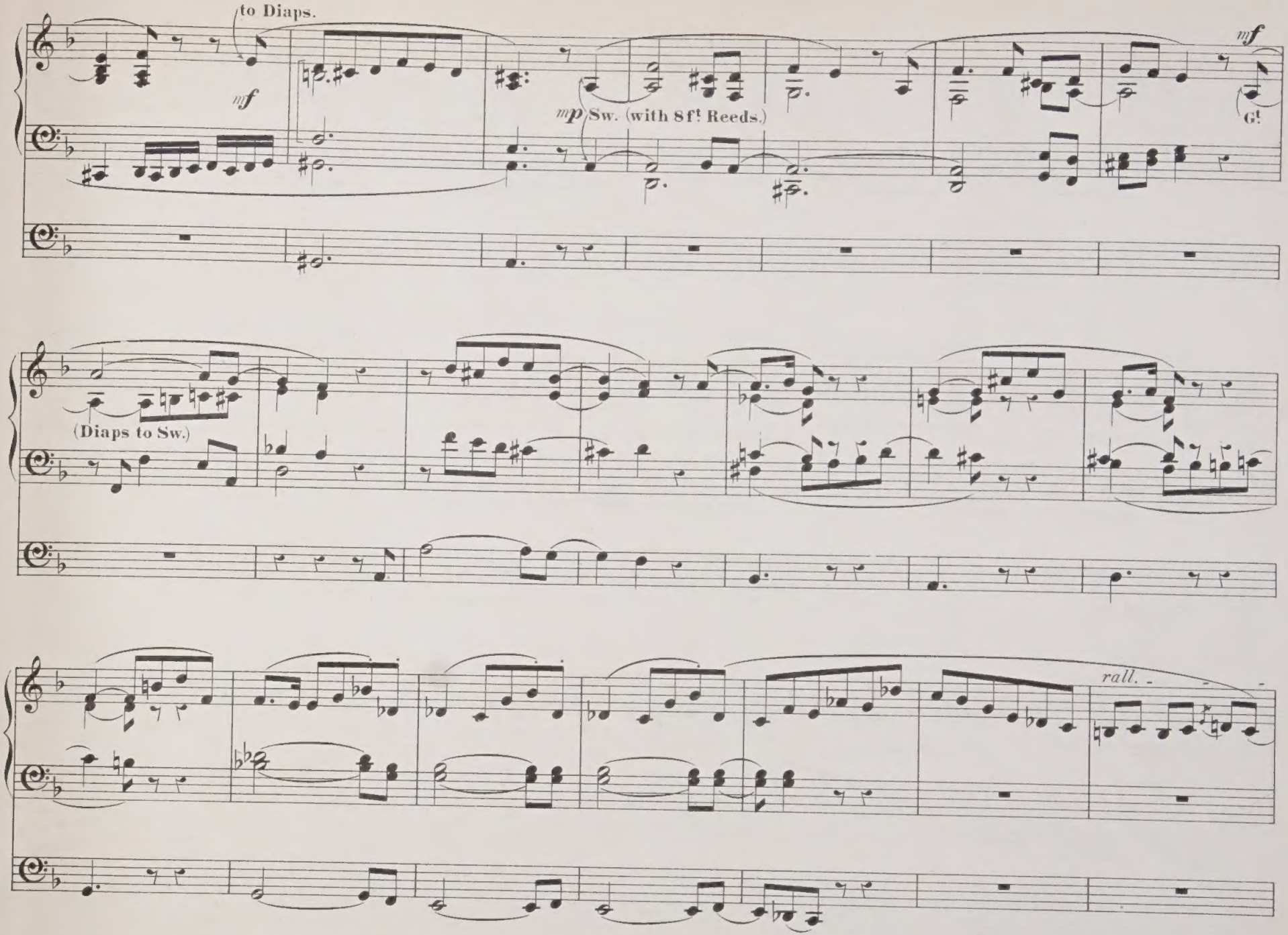
WM. FAULKES.

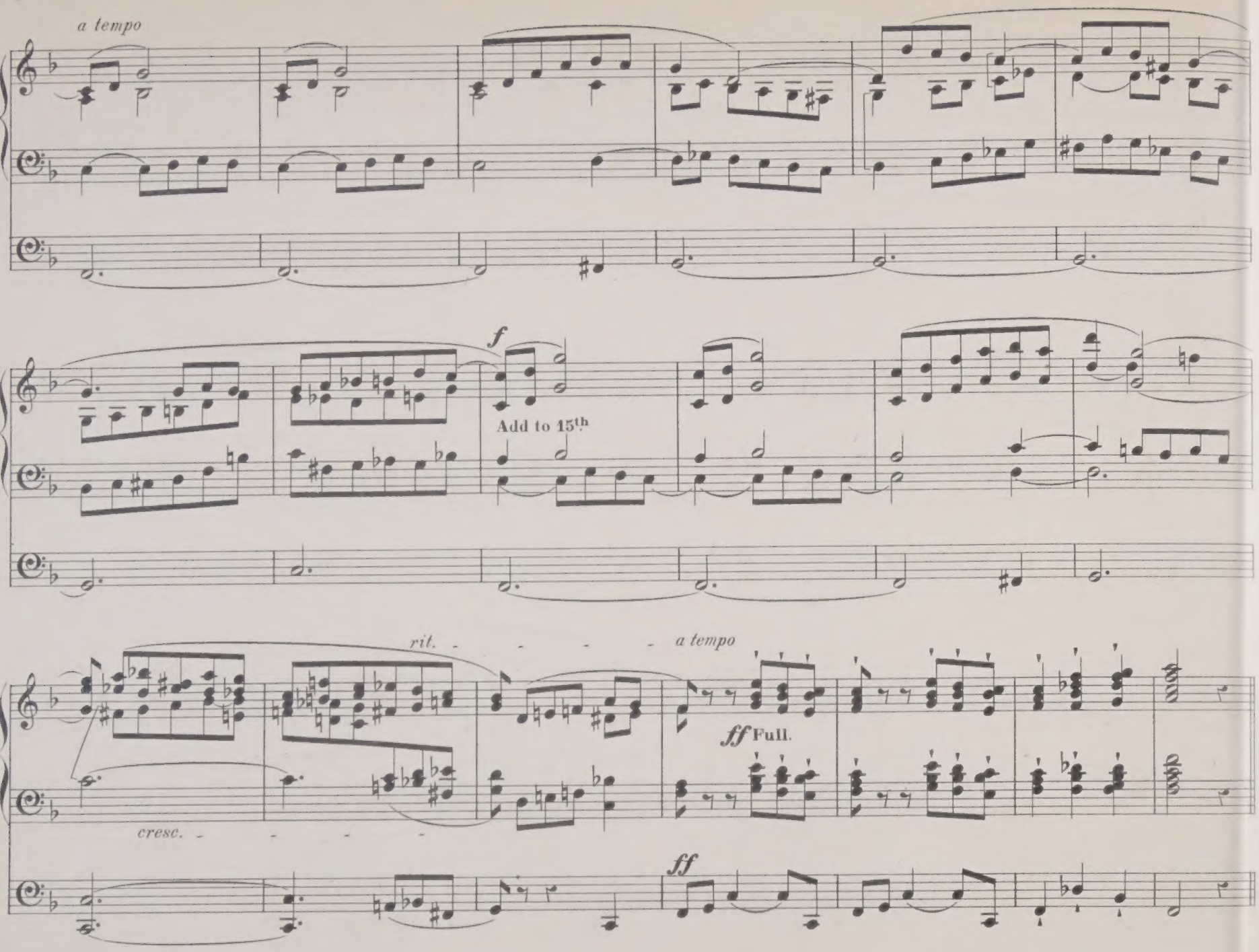


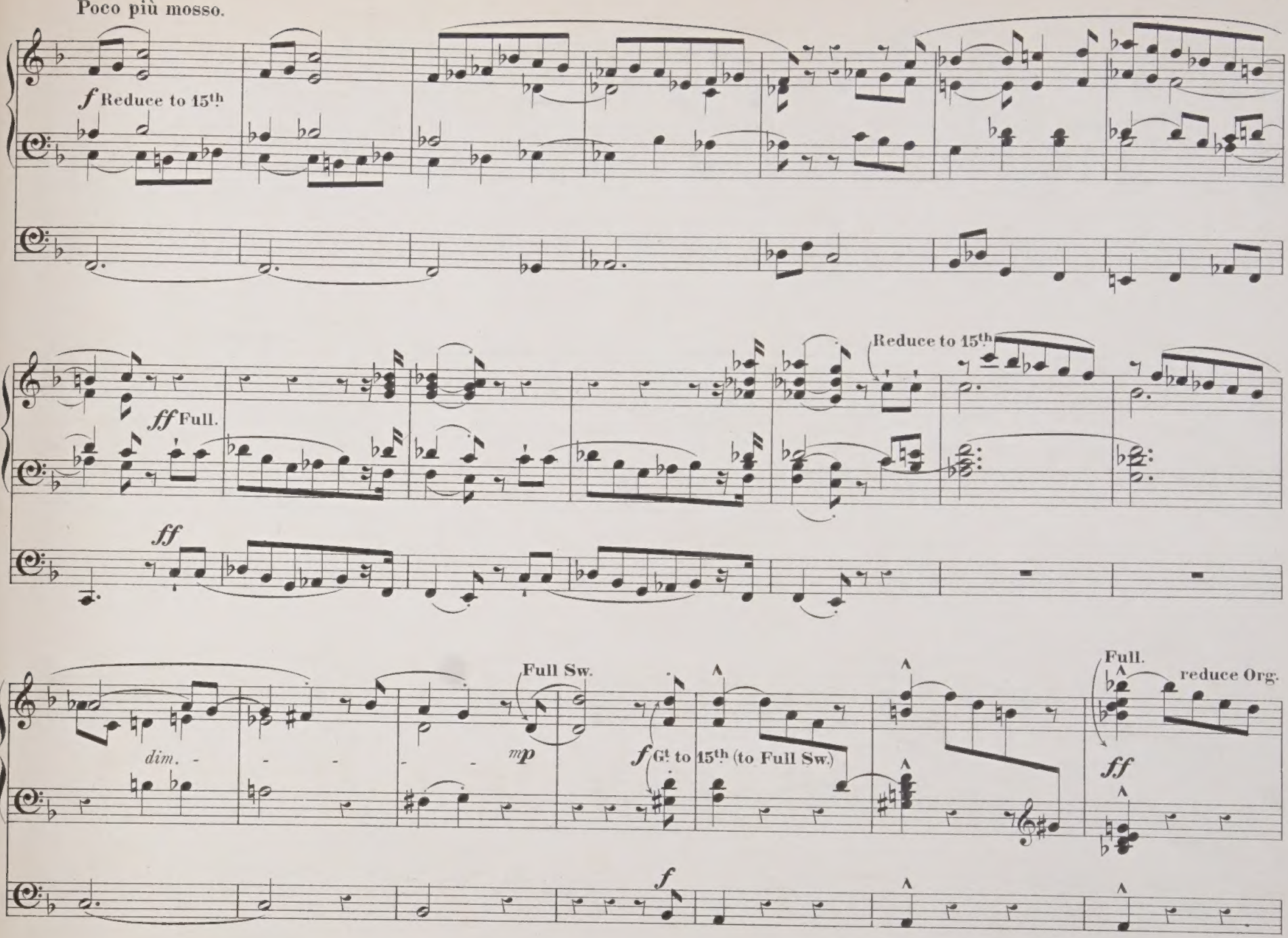
Engraved & Printed at Leipzig by Oscar Brandstetter.

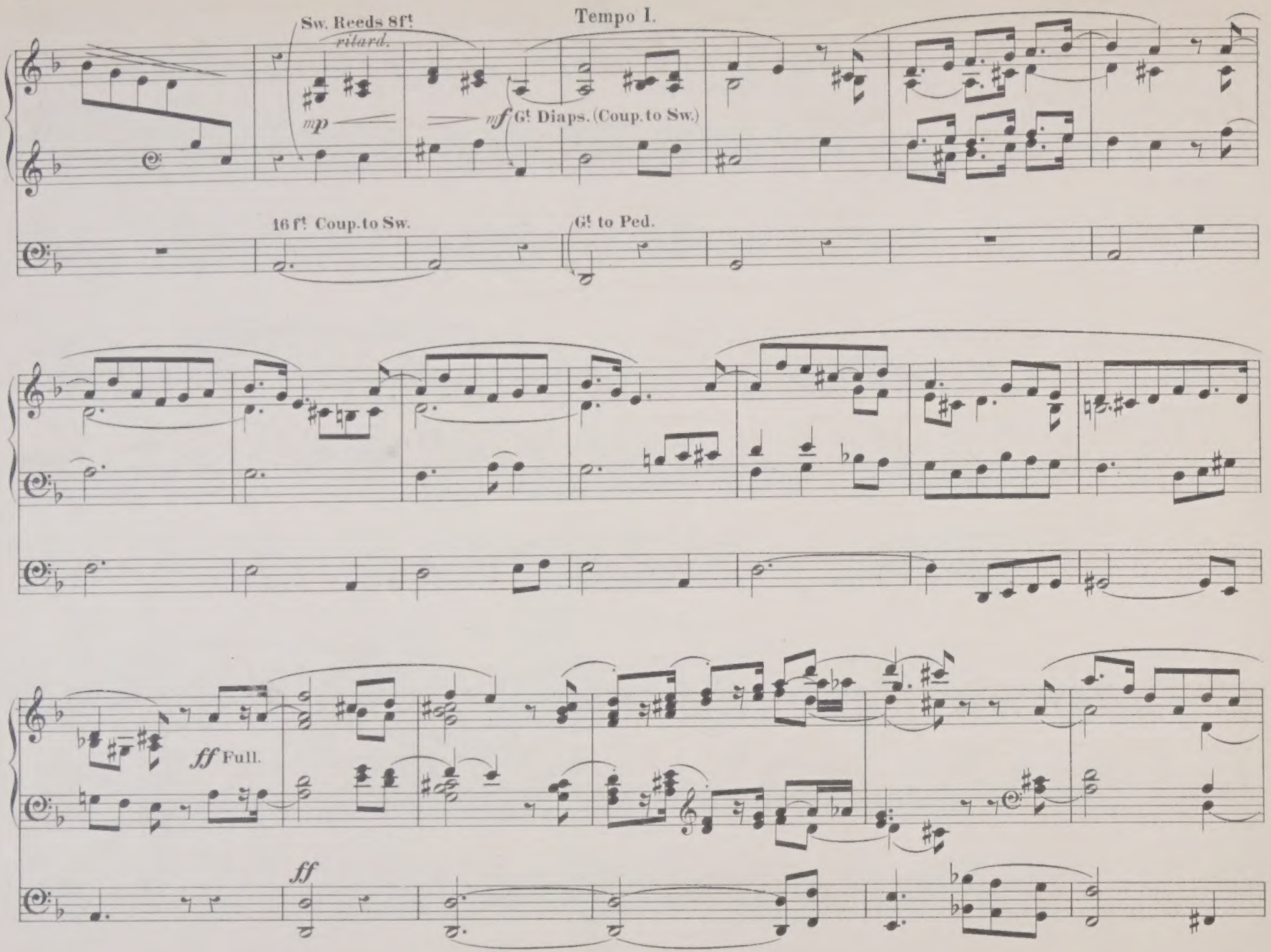

p
reduce Organ.
Ch. 8 & 4 f.
Ch.
G. 8 f. (Coup. to Sw.)
mp
Ch. to Ped.

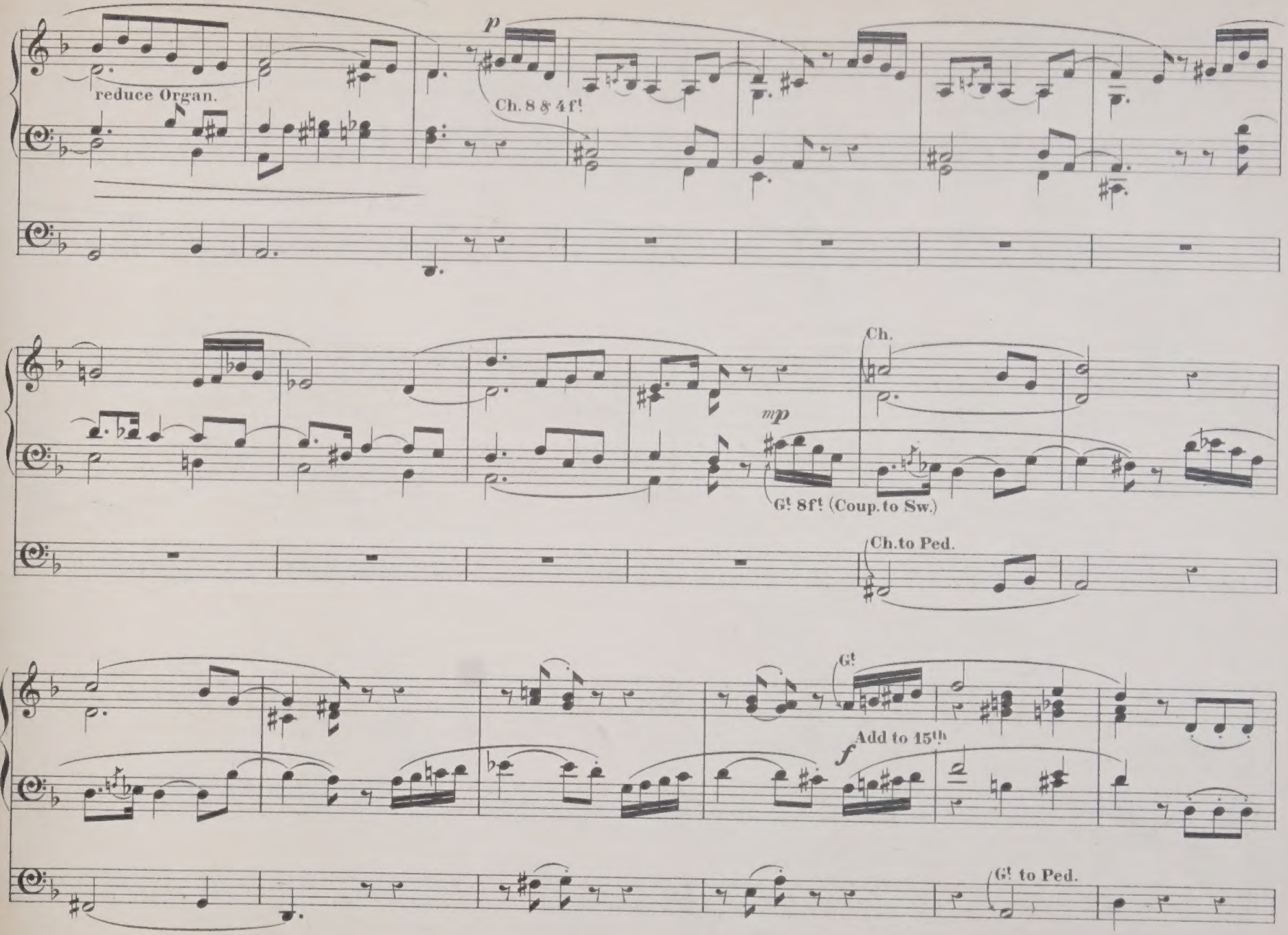

G!
f Add to 15th
G! to Ped.
ff Full.
ff
to 15th
f
to Prin.

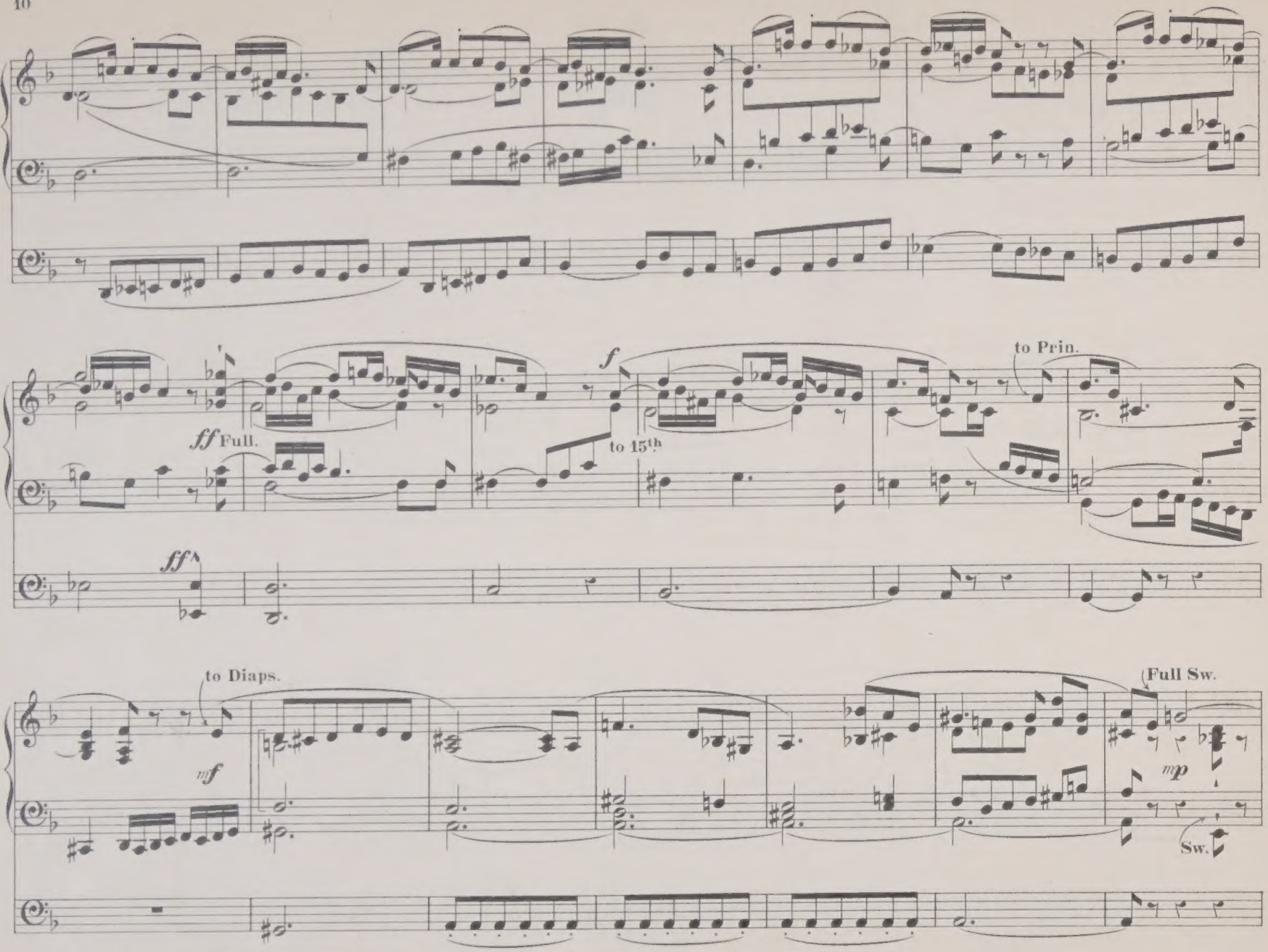

to Diaps.
mf
mp Sw. (with 8ft Reeds.)
mf
G!
(Diaps to Sw.)
rall.

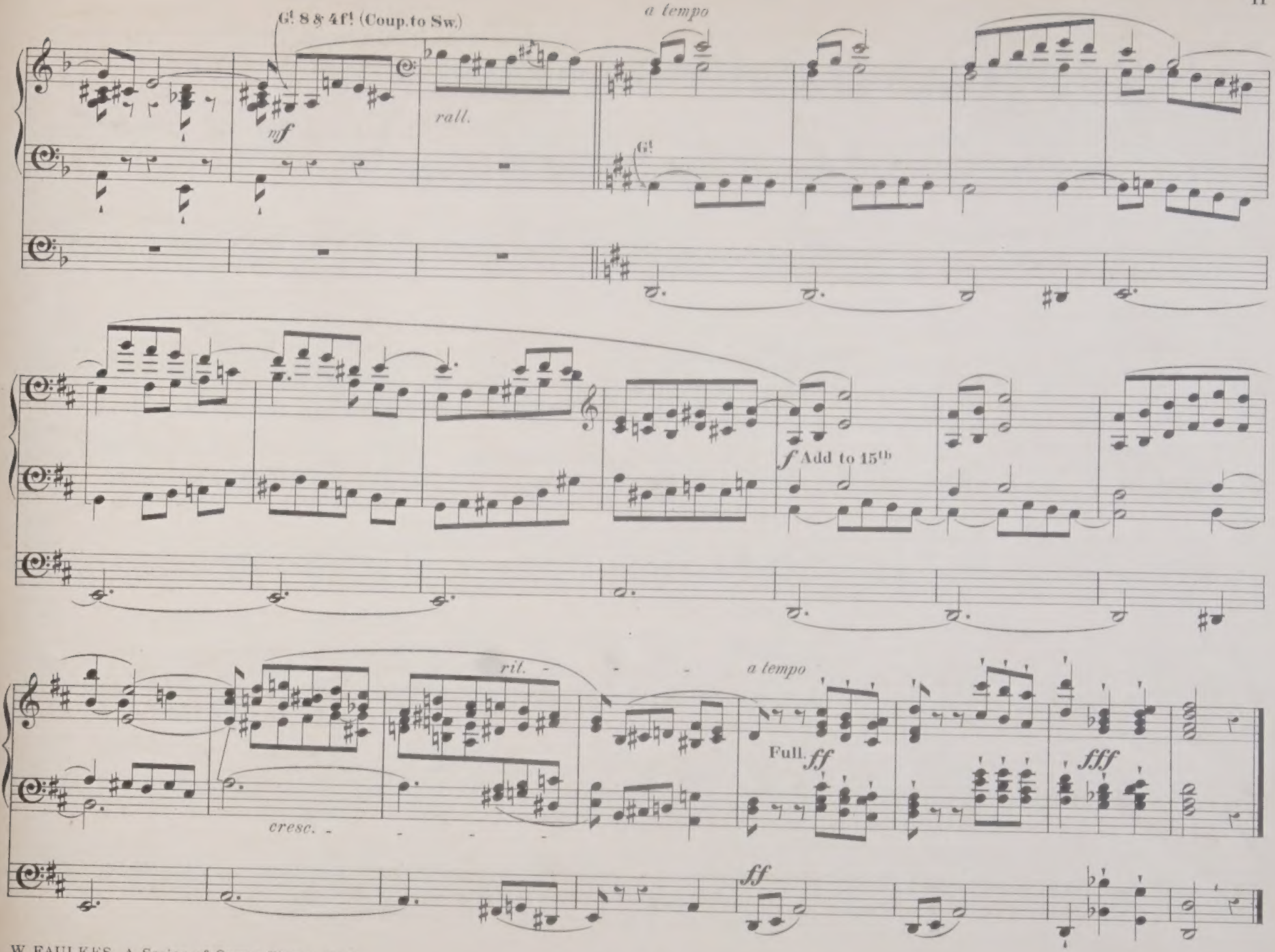

a tempo
f
Add to 15th
rit.
a tempo
ff Full.
cresc.
ff

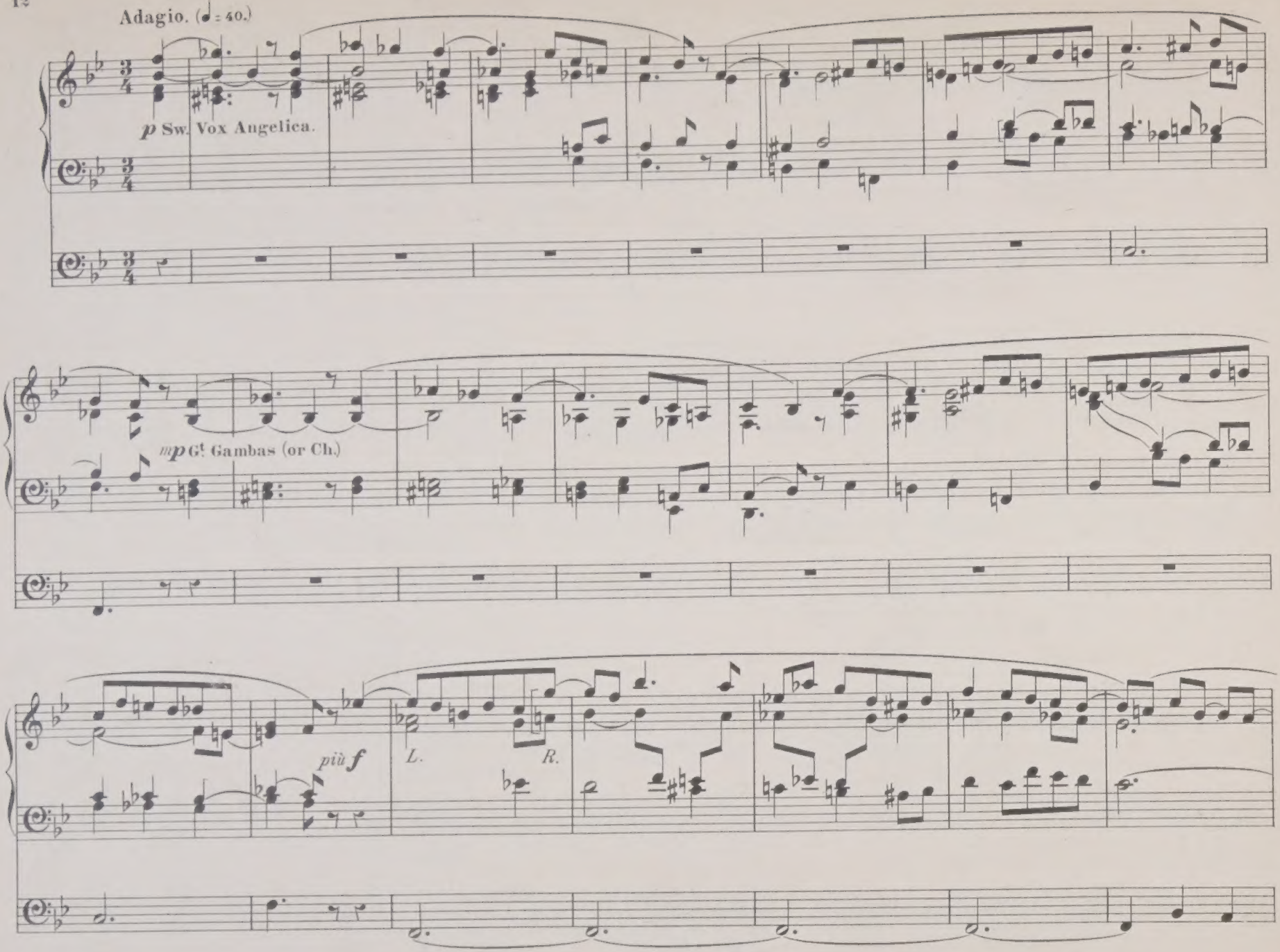

Poco più mosso.
f Reduce to 15th
ff Full.
ff
Reduce to 15th
dim.
Full Sw.
mp
f Gt to 15th (to Full Sw.)
f
Full.
reduce Org.
ff
f

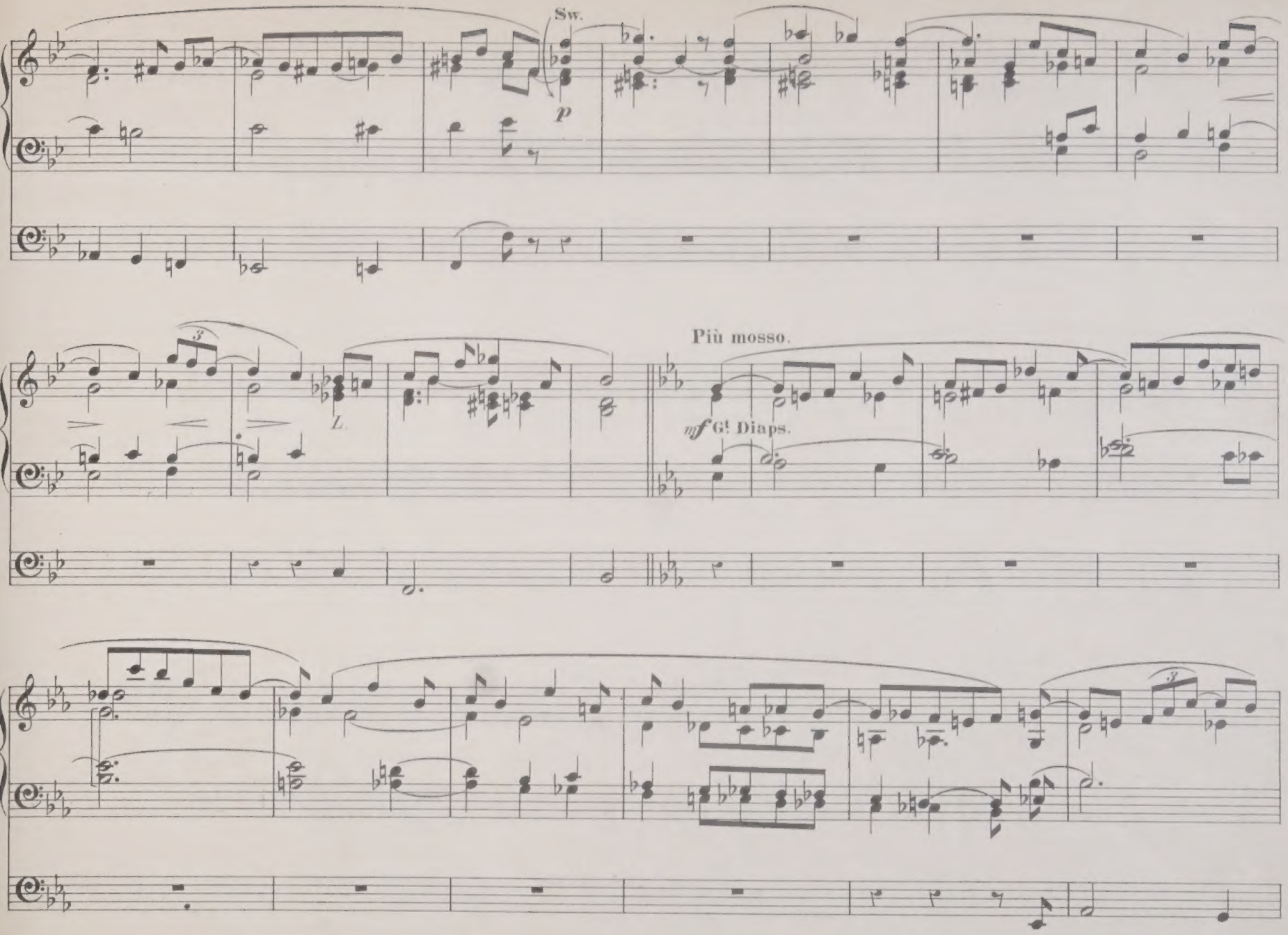

Sw. Reeds 8ft
rilard.
mp
Tempo I.
mf
G! Diaps. (Coup. to Sw.)
16 ft Coup. to Sw.
G! to Ped.
ff Full.
ff

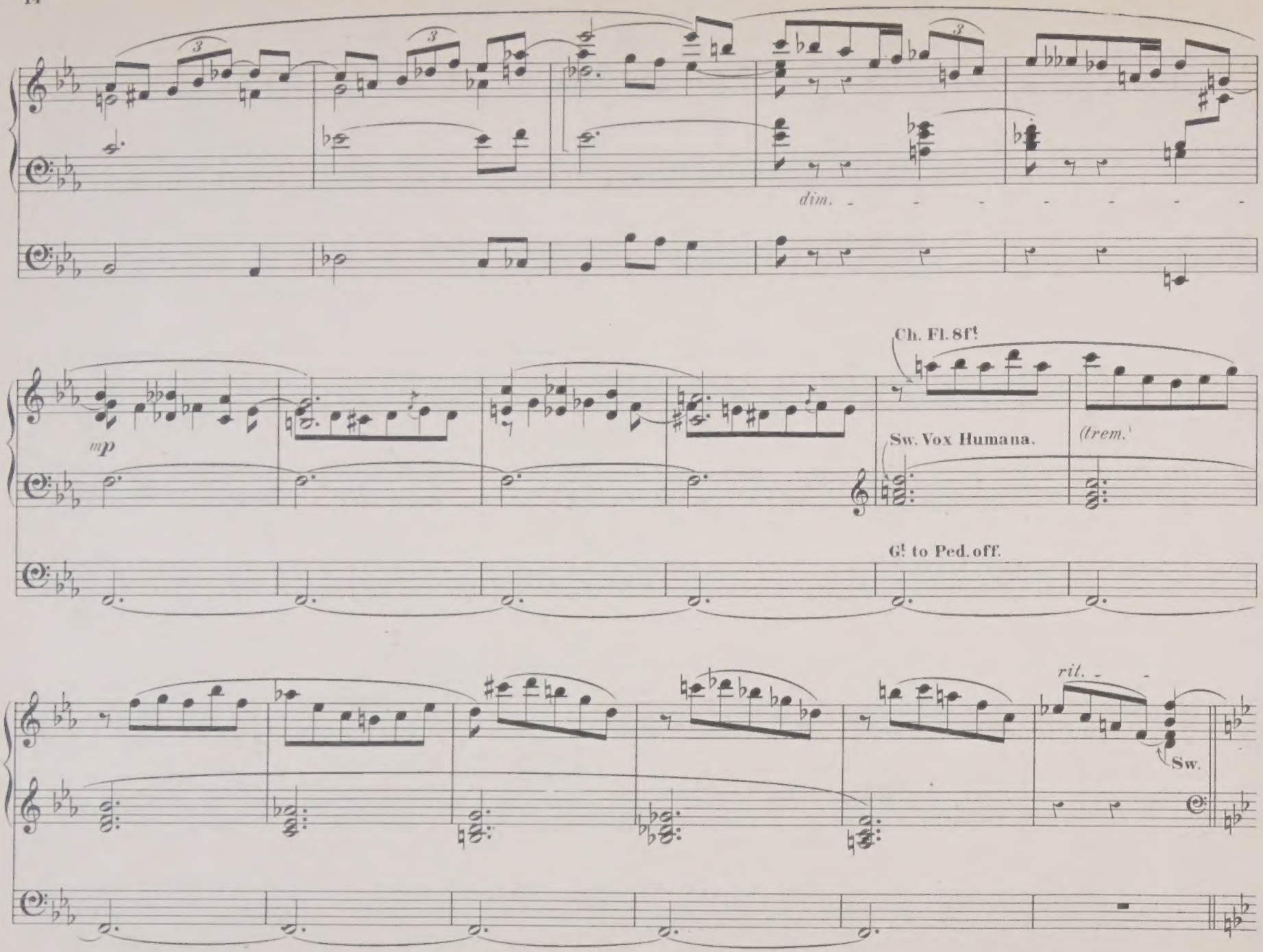

reduce Organ.
p
Ch. 8 & 4 f!
Ch.
mp
G! 8 f! (Coup. to Sw.)
Ch. to Ped.
G!
f
Add to 15th
G! to Ped.


ff Full.
to 15th
f
to Prin.
ff
to Diaps.
mf
Full Sw.
mp
Sw.

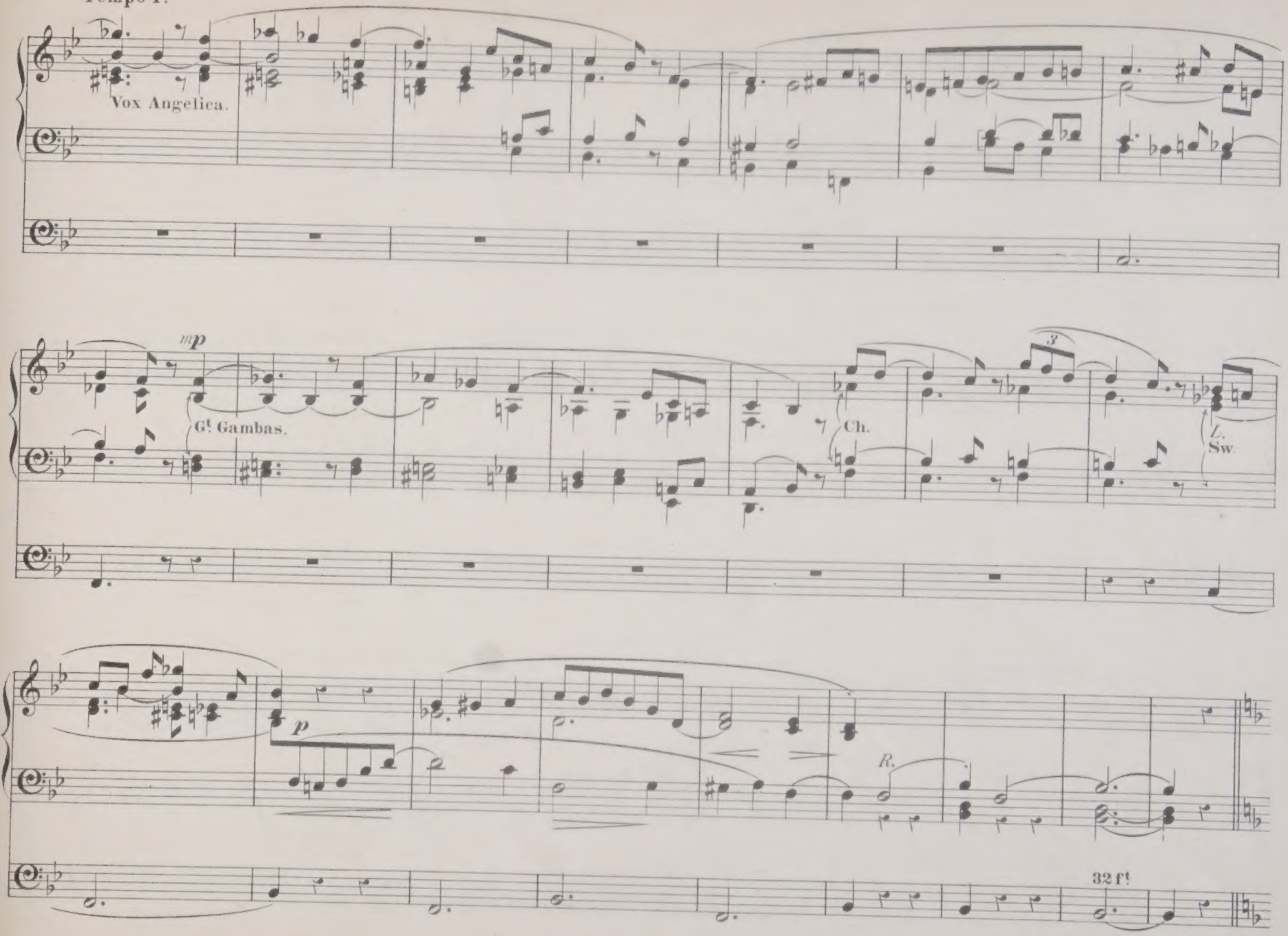

G! 8 & 4f! (Coup.to Sw.)
mf
rall.
a tempo
G!
f Add to 15th
rit.
a tempo
Full.
ff
fff
cresc.
ff

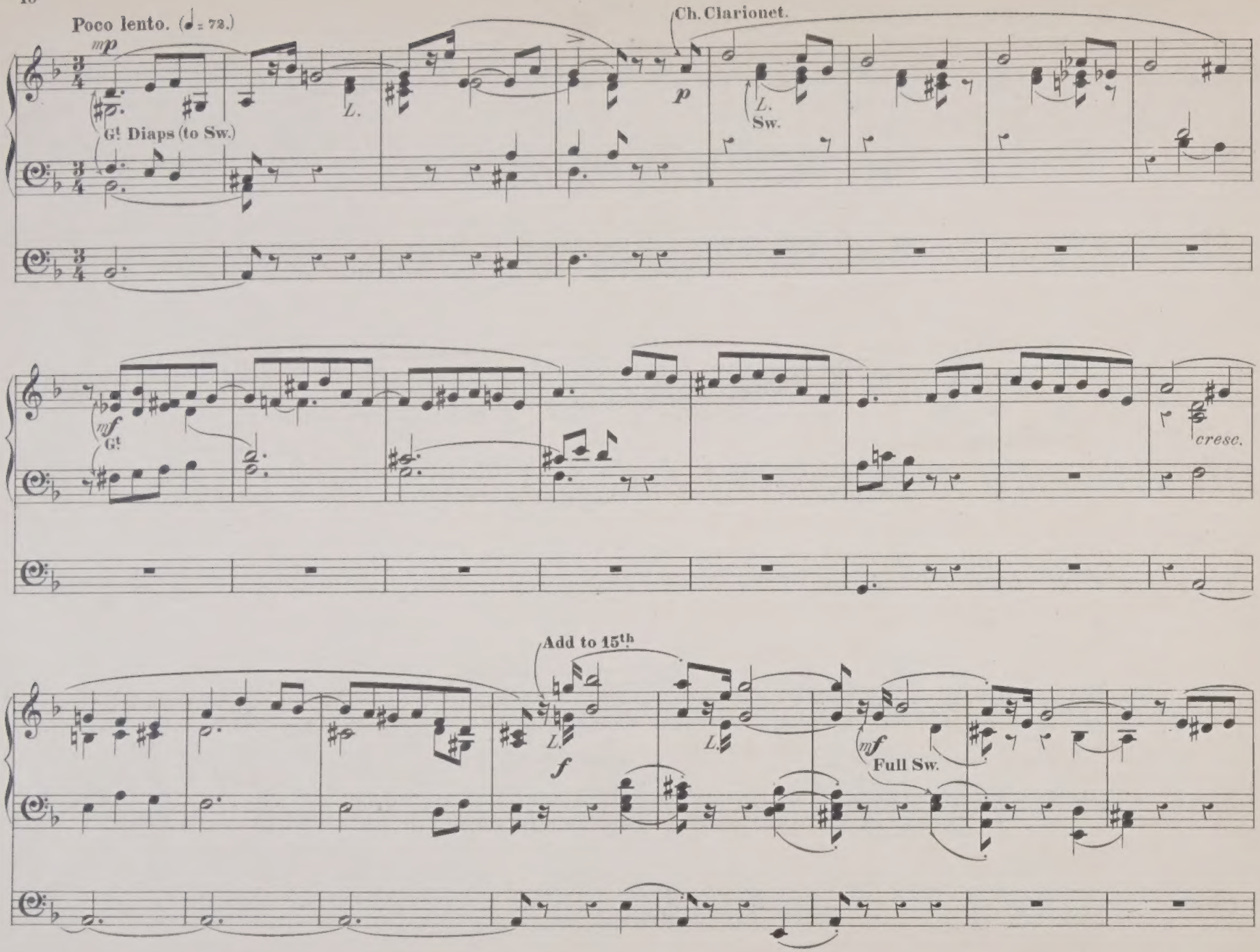

Adagio. (♩ = 40.)
p Sw. Vox Angelica.
mp Gt. Gambas (or Ch.)
più f
L.
R.

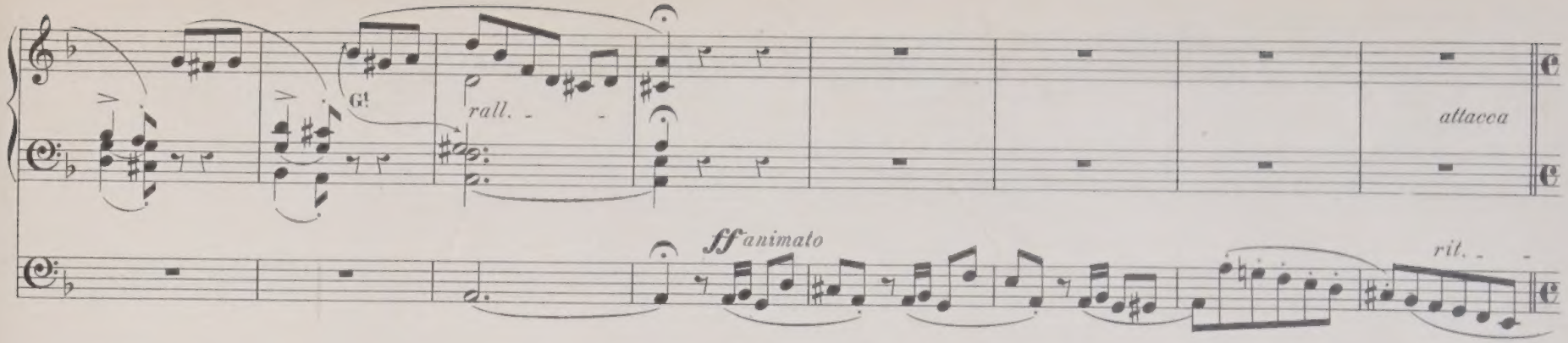

Sw.
p
Più mosso.
mf G! Diaps.


dim.
mp
Ch. Fl. 8ft
Sw. Vox Humana.
(trem.)
G! to Ped. off.
rit.
Sw.

Tempo I.

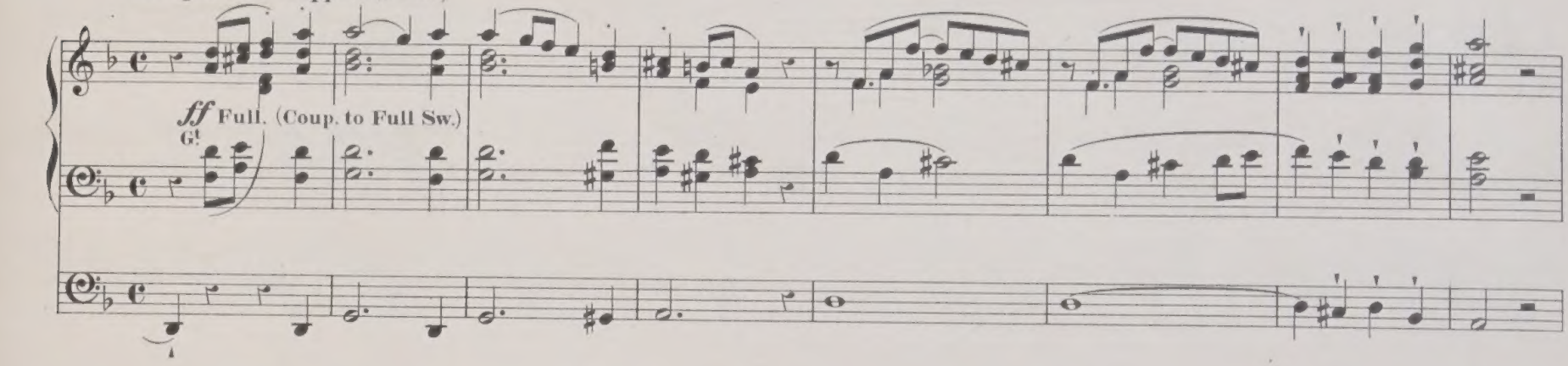


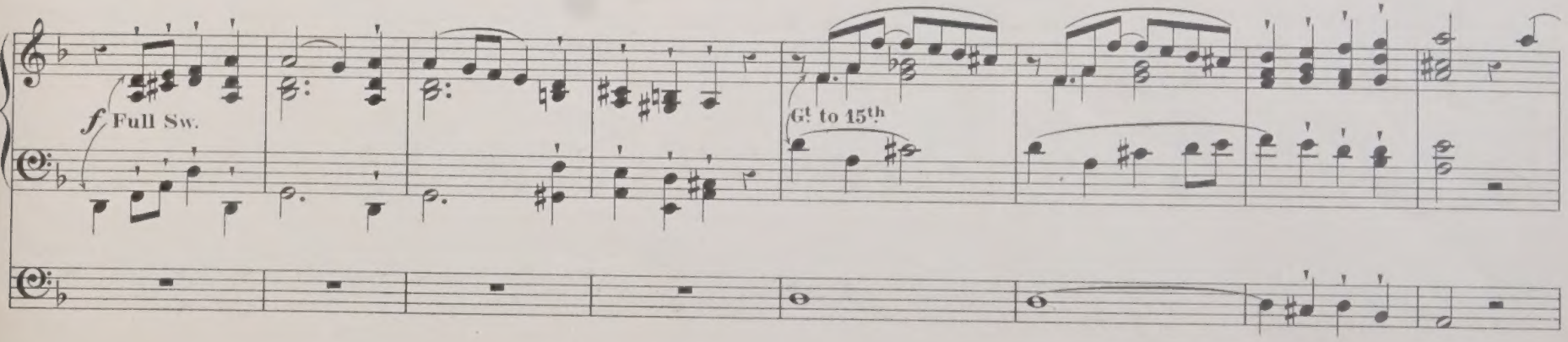

Poco lento. (♩ = 72.)
mp
G! Diaps (to Sw.)
L.
p
Ch. Clarionet.
L.
Sw.
mf
G!
cresc.
Add to 15th
L.
f
L.
mf
Full Sw.

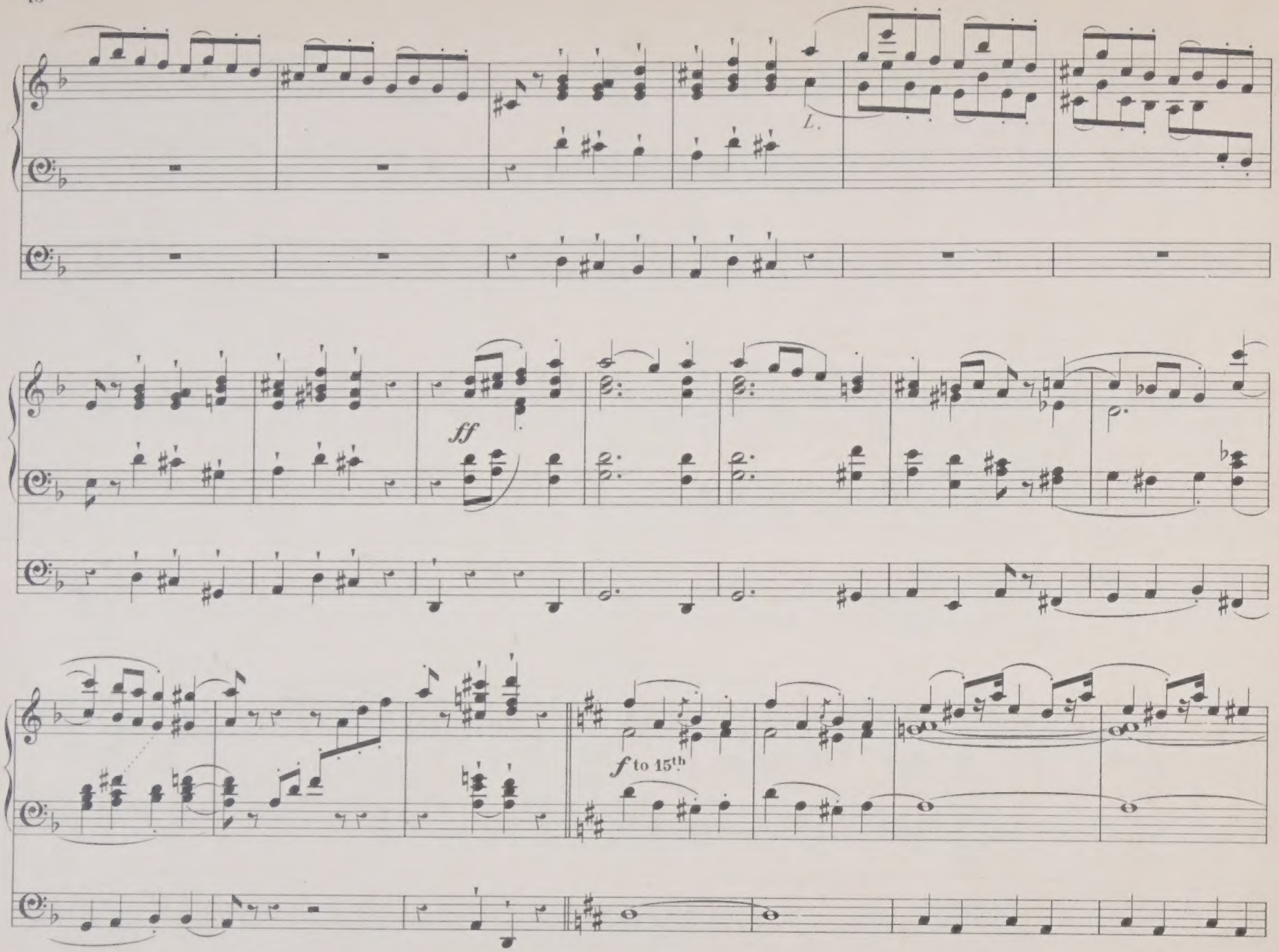


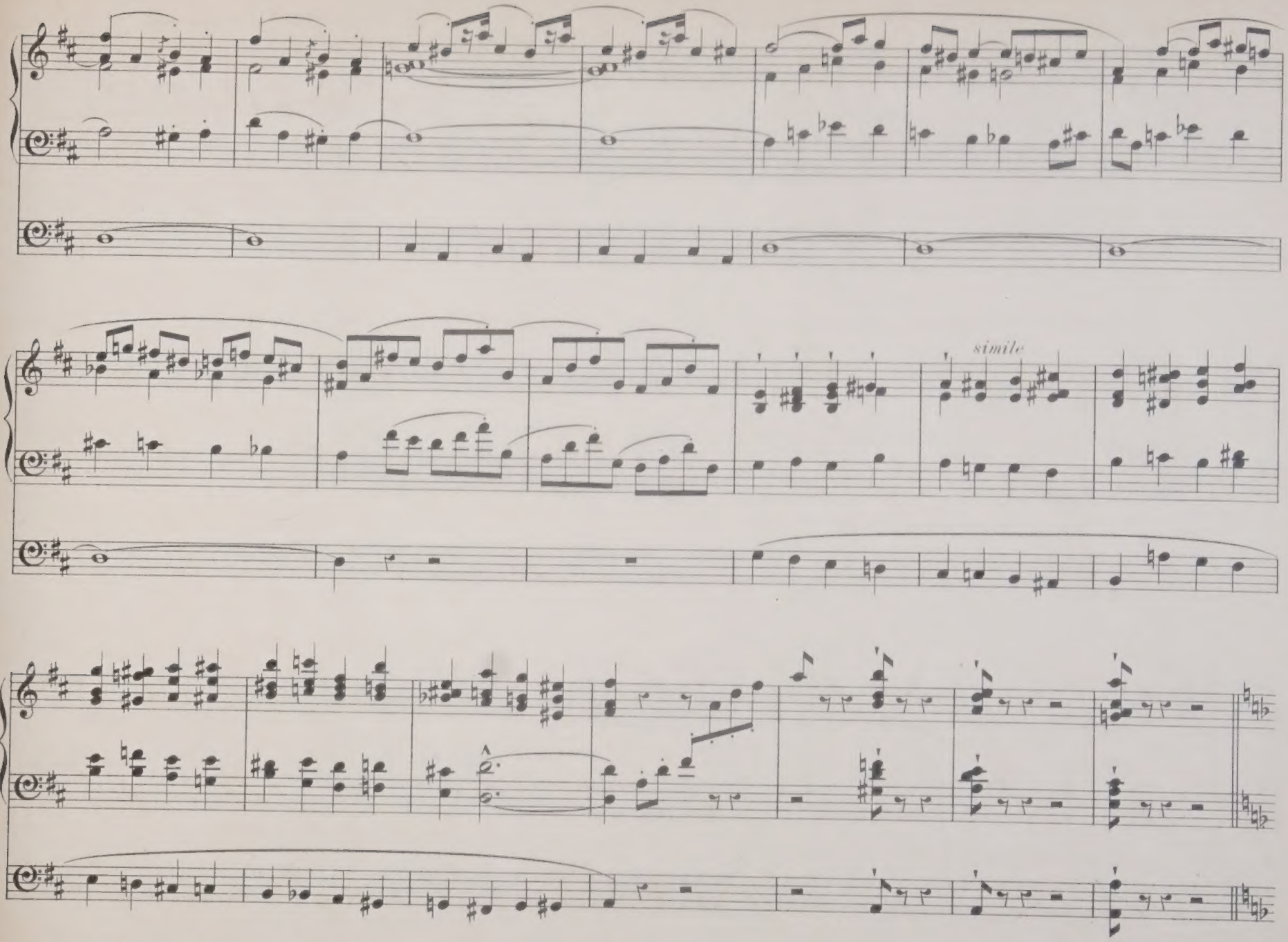
Finale.

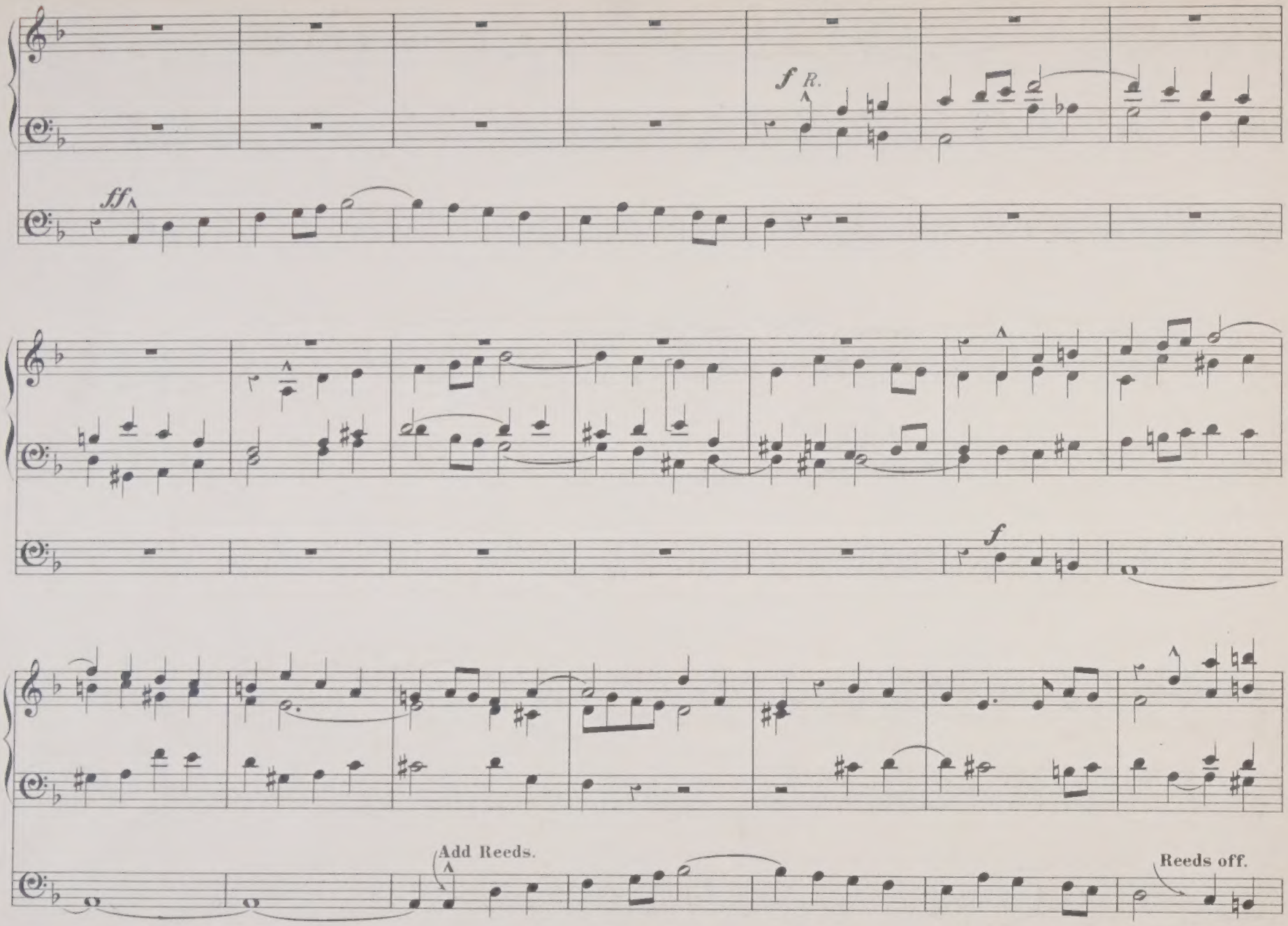
Allegro non troppo. (♩ = 88.)

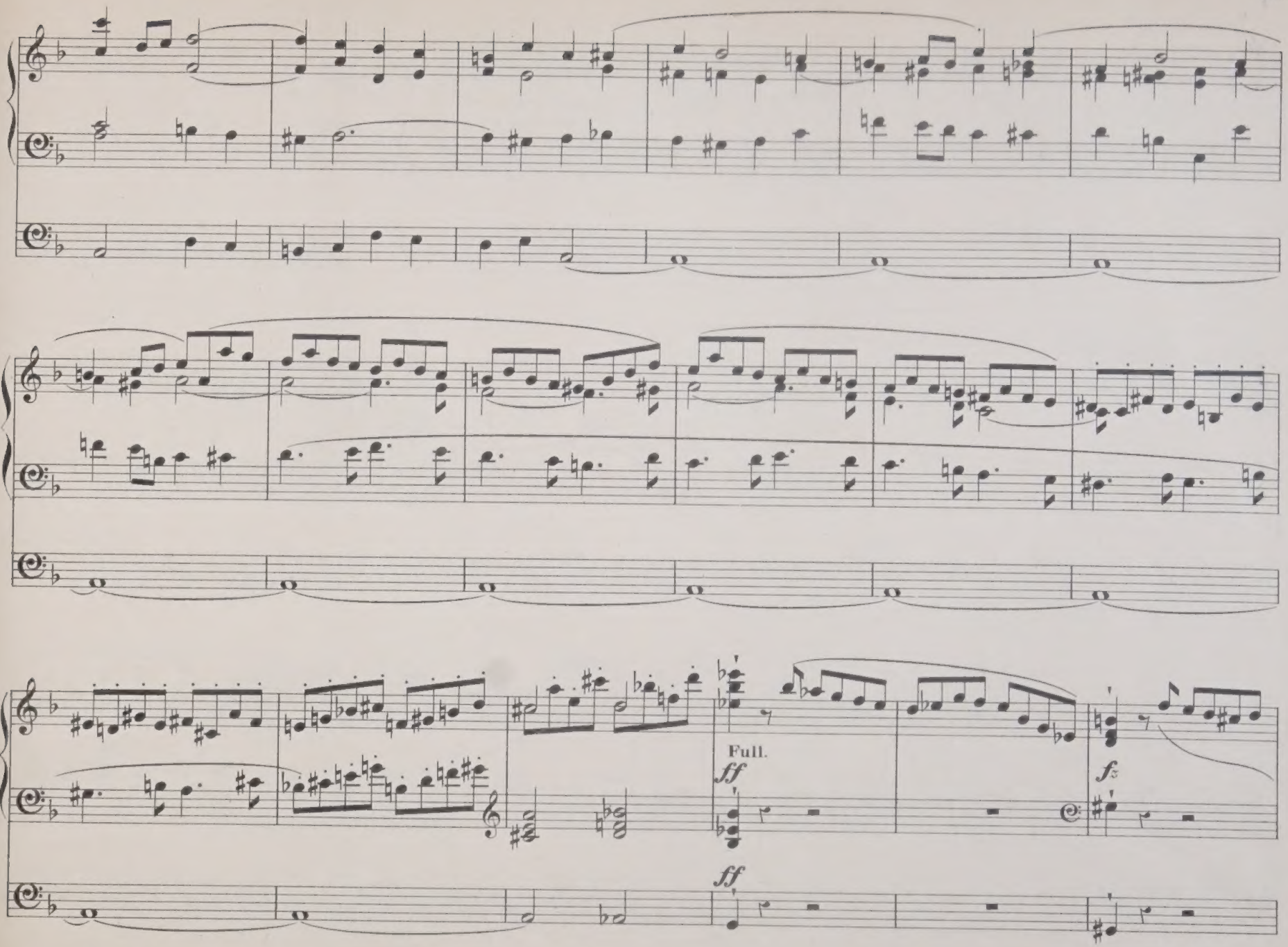


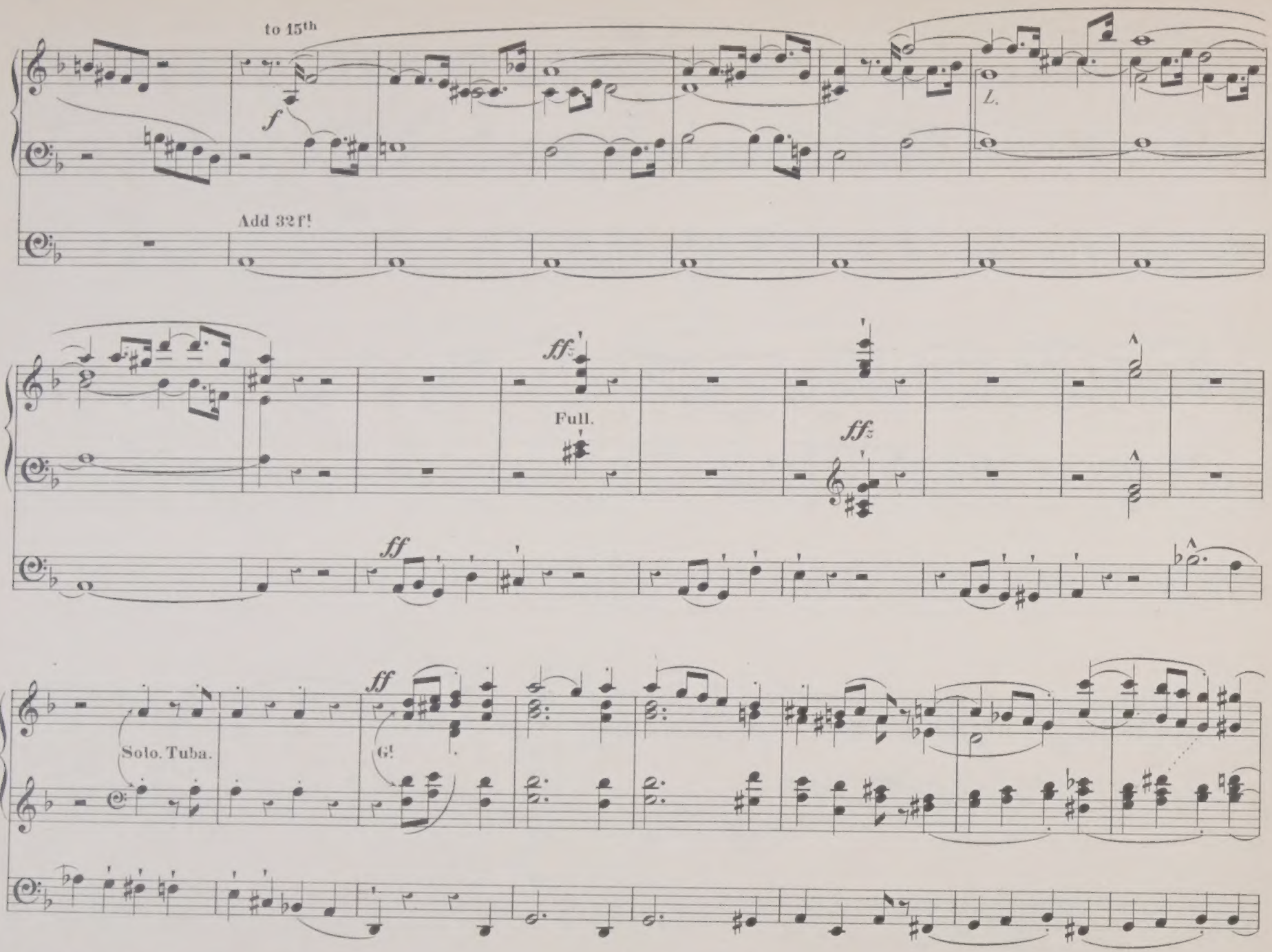


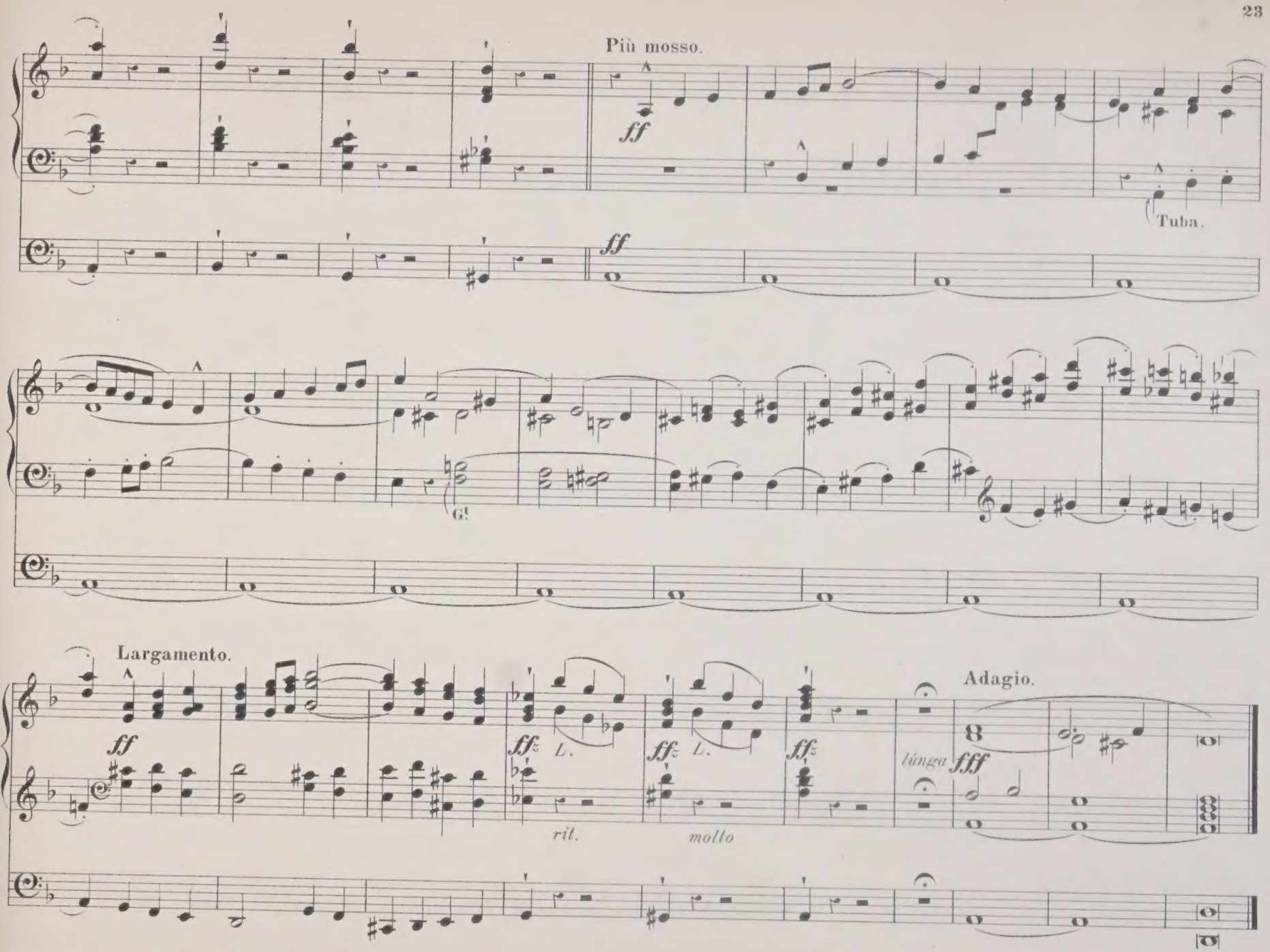

L.
ff
f to 15th


simile
A


f R.
ff
f
Add Reeds.
Reeds off.


Full.
ff
fz
ff


to 15th
f
L.
Add 32 f!
ff
Full.
ff
ff
Solo. Tuba.
ff
G!


Più mosso.
ff
Tuba.
ff
G!
Largamento.
ff
ffz
L.
ffz
L.
ffz
rit.
molto
Adagio.
lunga
fff

№ 8.

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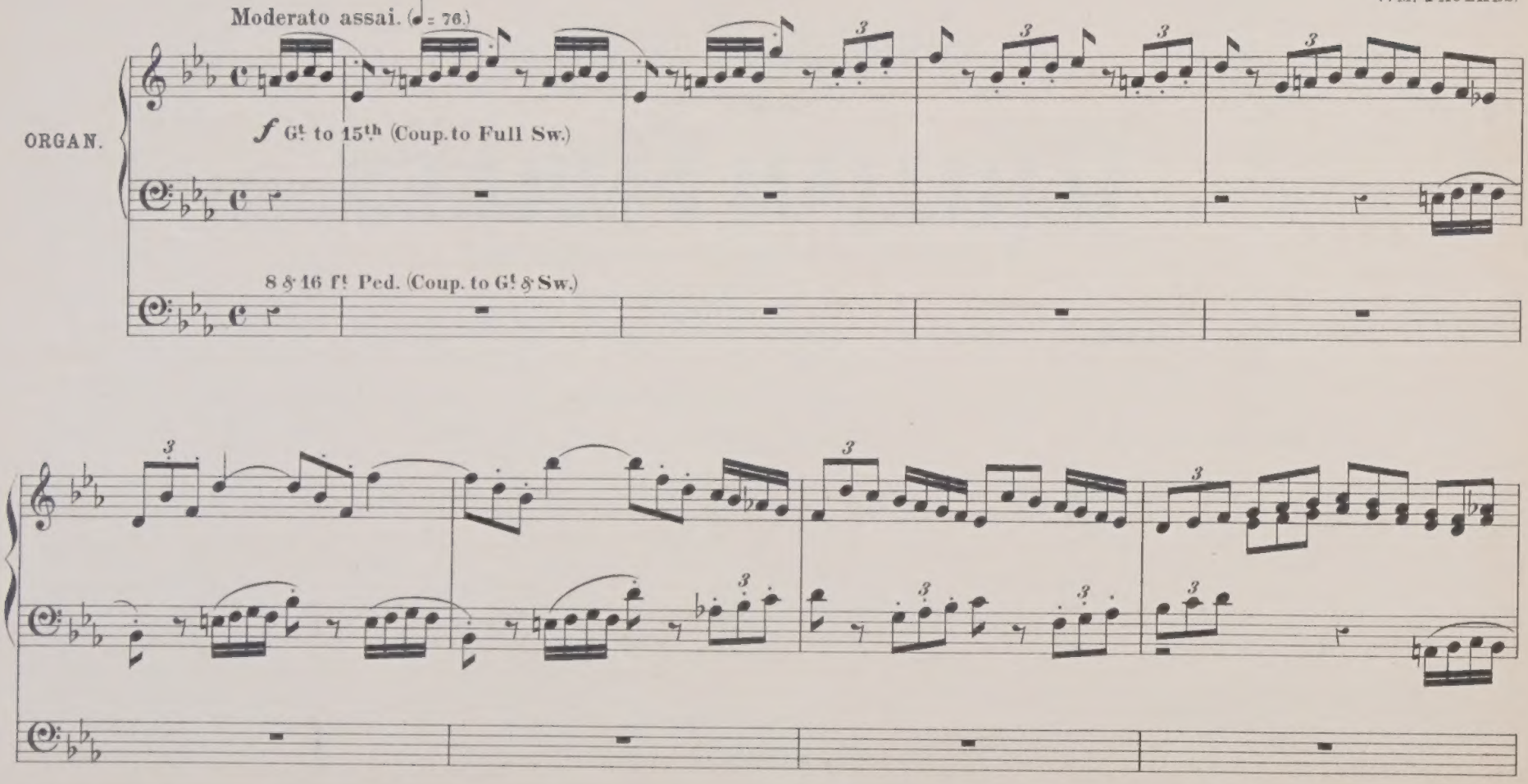
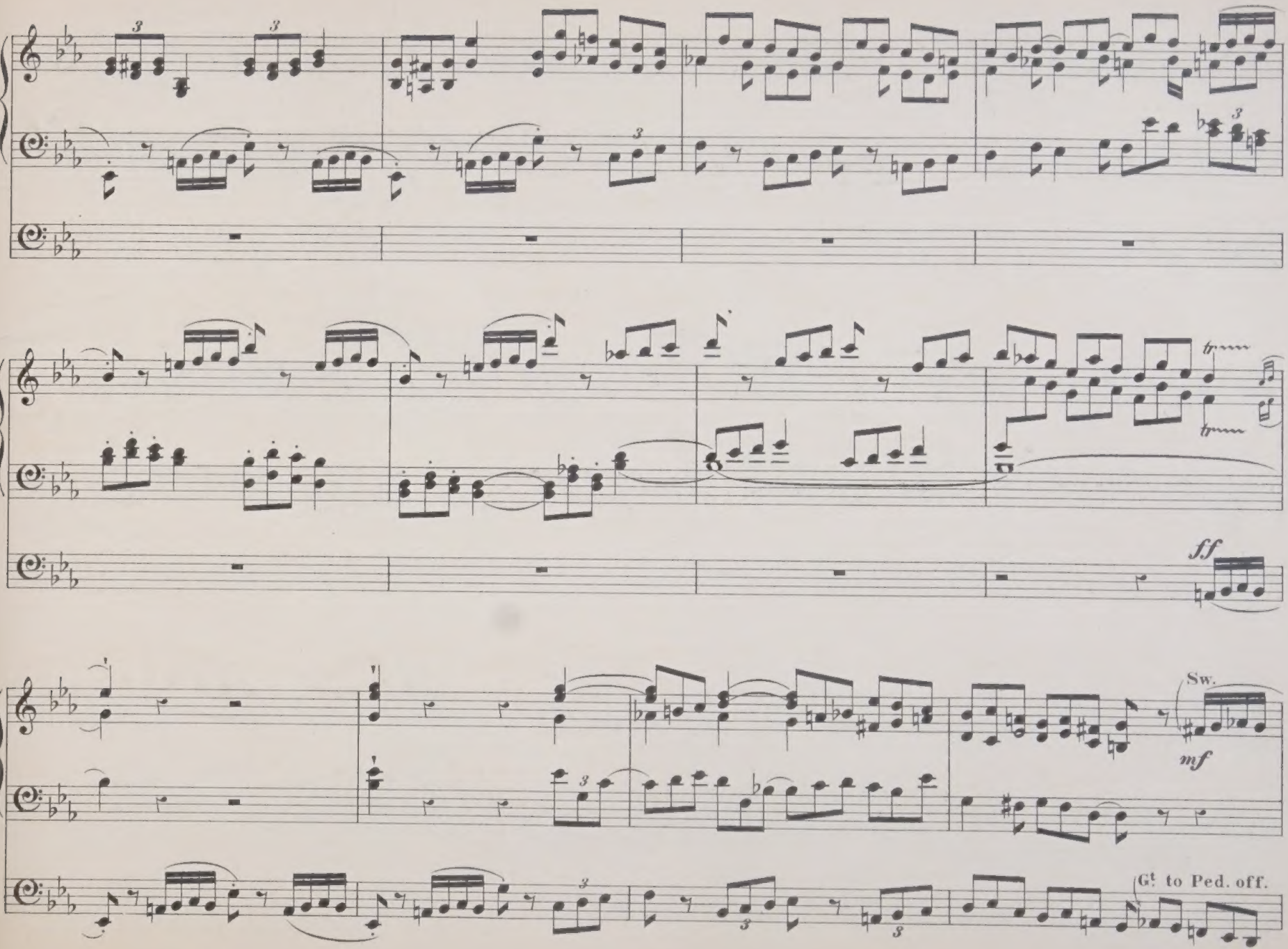
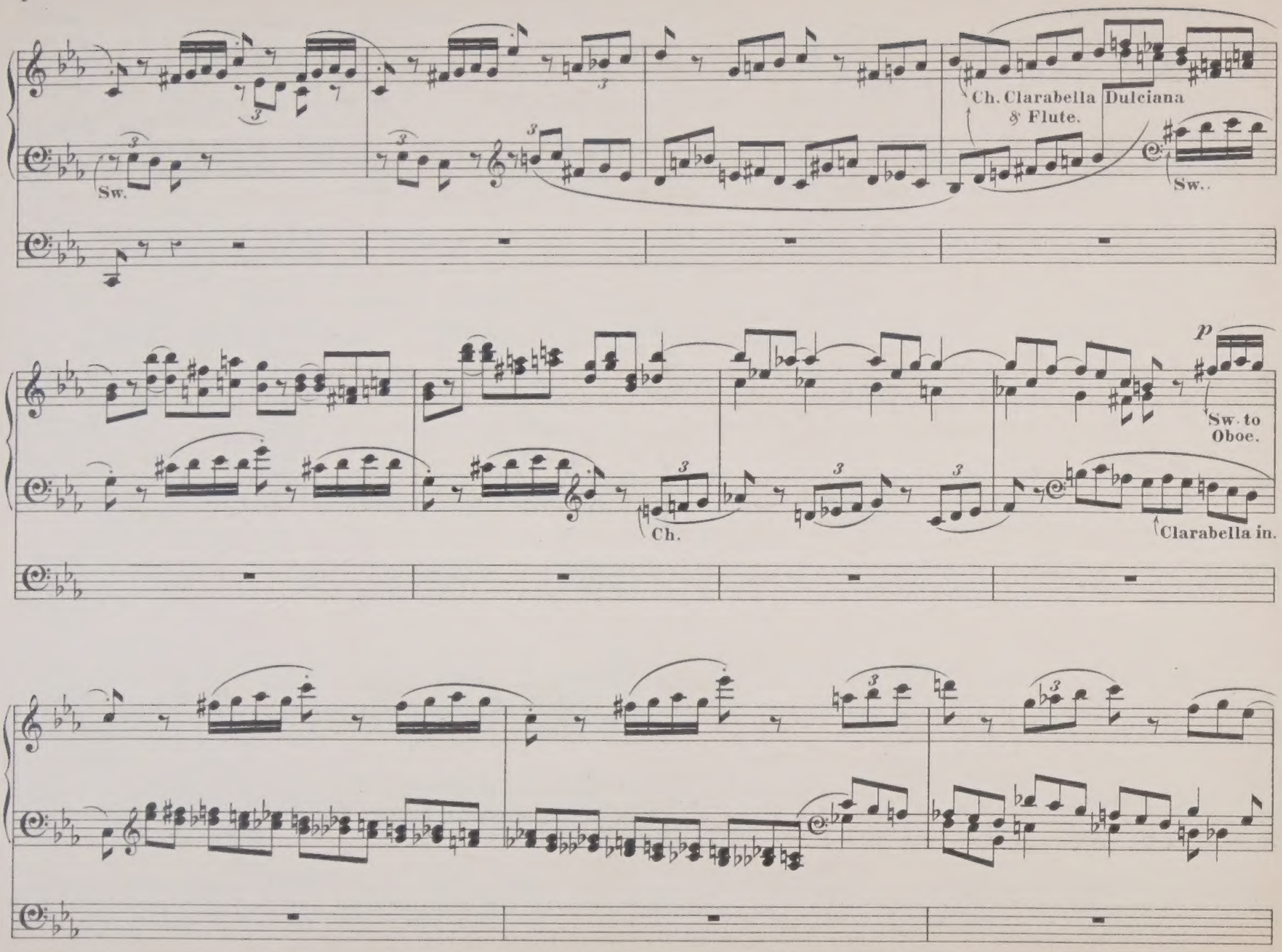
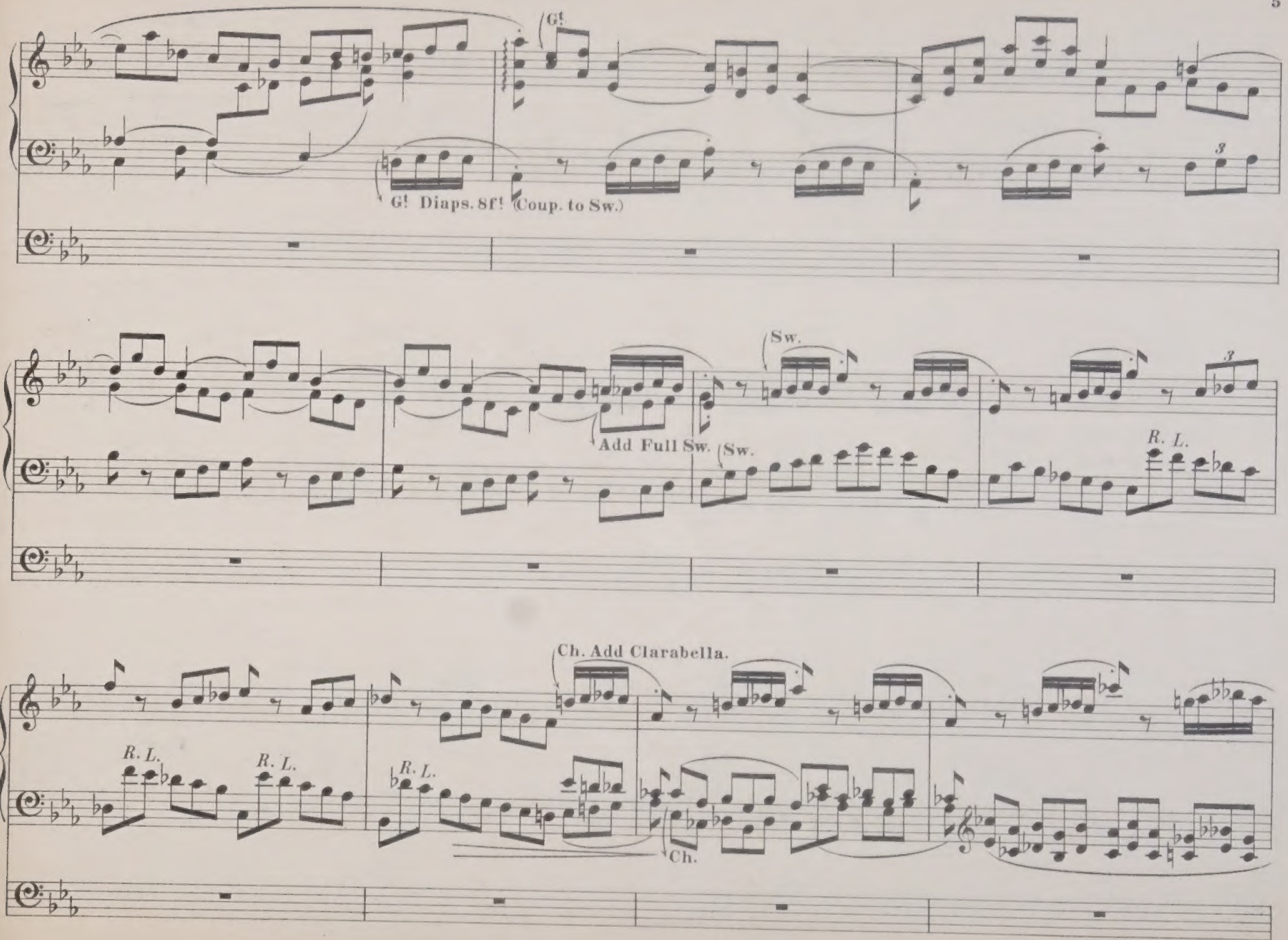
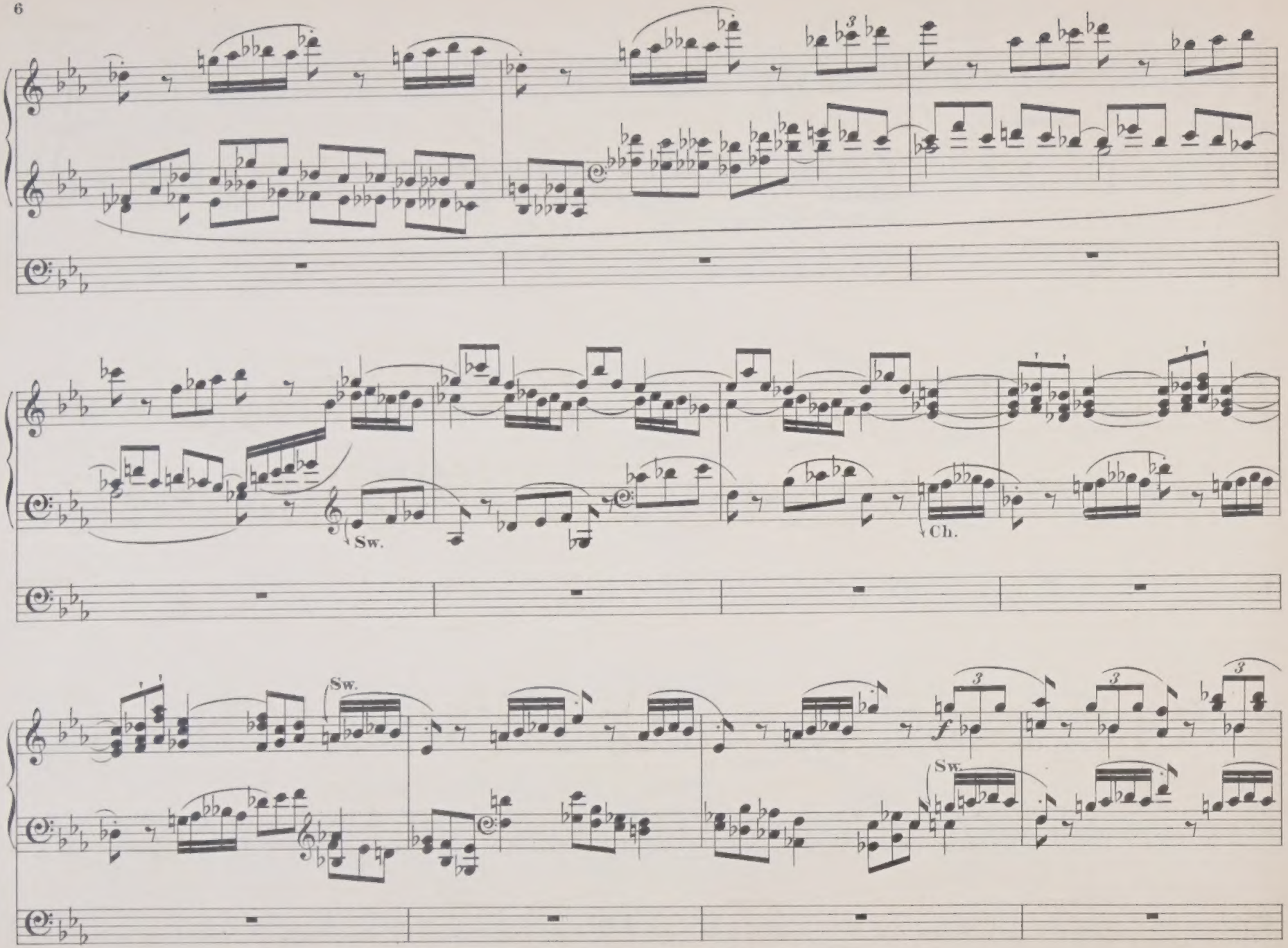
WM. FAULKES.

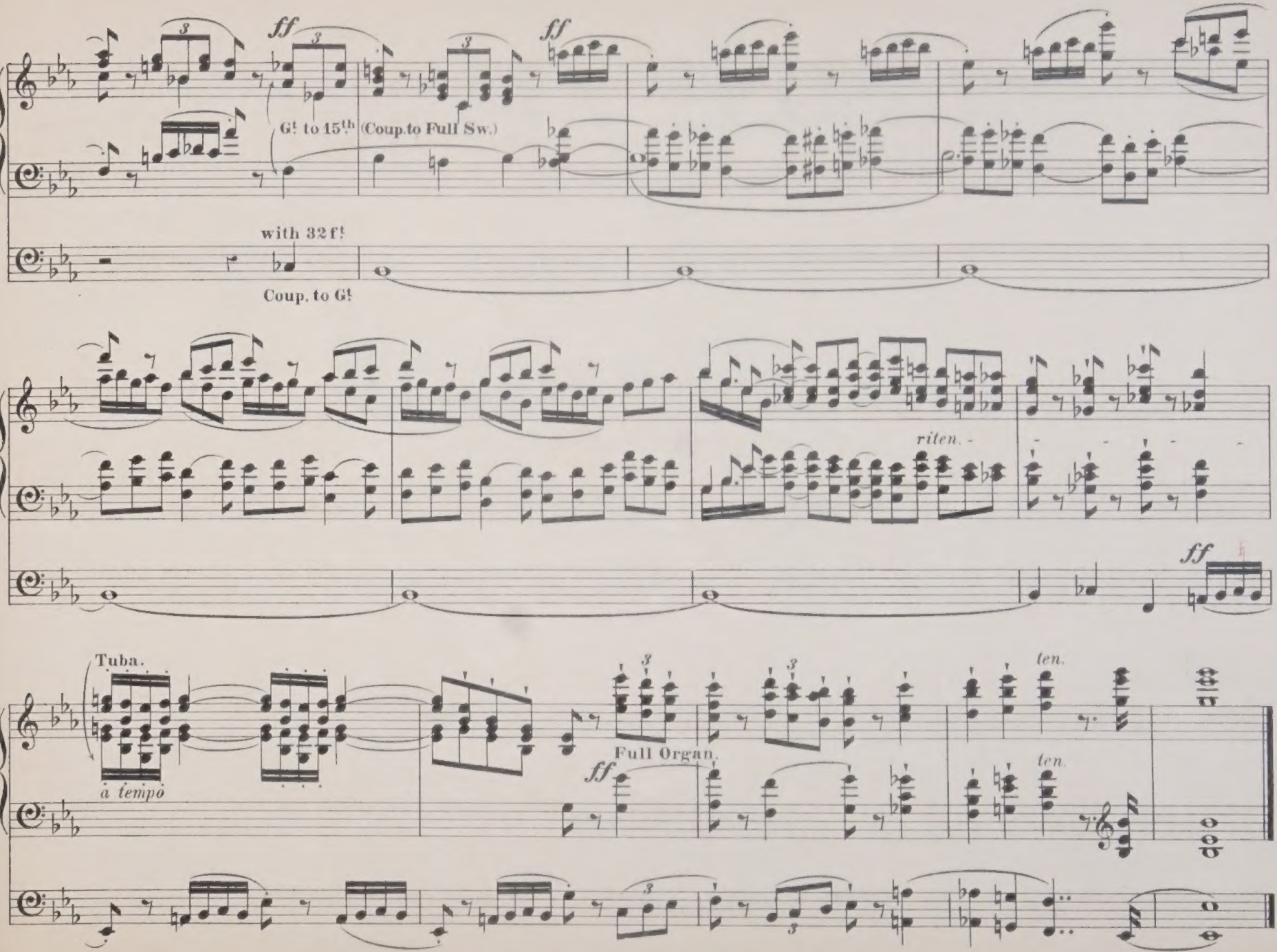



ff
Sw.
mf
Gt to Ped. off.


Sw.
Ch. Clarabella Dulciana
& Flute.
Sw..
p
Sw. to
Oboe.
Ch.
Clarabella in.


G!
G! Diaps. 8f! (Coup. to Sw.)
3
Sw.
Add Full Sw.
Sw.
3
R. L.
Ch. Add Clarabella.
R. L.
R. L.
R. L.
Ch.


Sw.
Ch.
Sw.
Sw.


ff
G! to 15th
(Coup.to Full Sw.)
with 32 f!
Coup. to G!
riten.
ff
Tuba.
a tempo
Full Organ.
ff
ten.
ten.

№ 9.

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„ 7. Sonata in D minor ..... 2/6 „	„ 8. Concert Fugue in E flat major 1/6 „	„ 9. Andante Pastorale in A major .. 1/6 „
„ 10 Menuetto in G minor ..... 1/- „	„ 11. Offertoire in F major ..... 1/6 „	„ 12. Fantasia in E flat major ..... 2/- „

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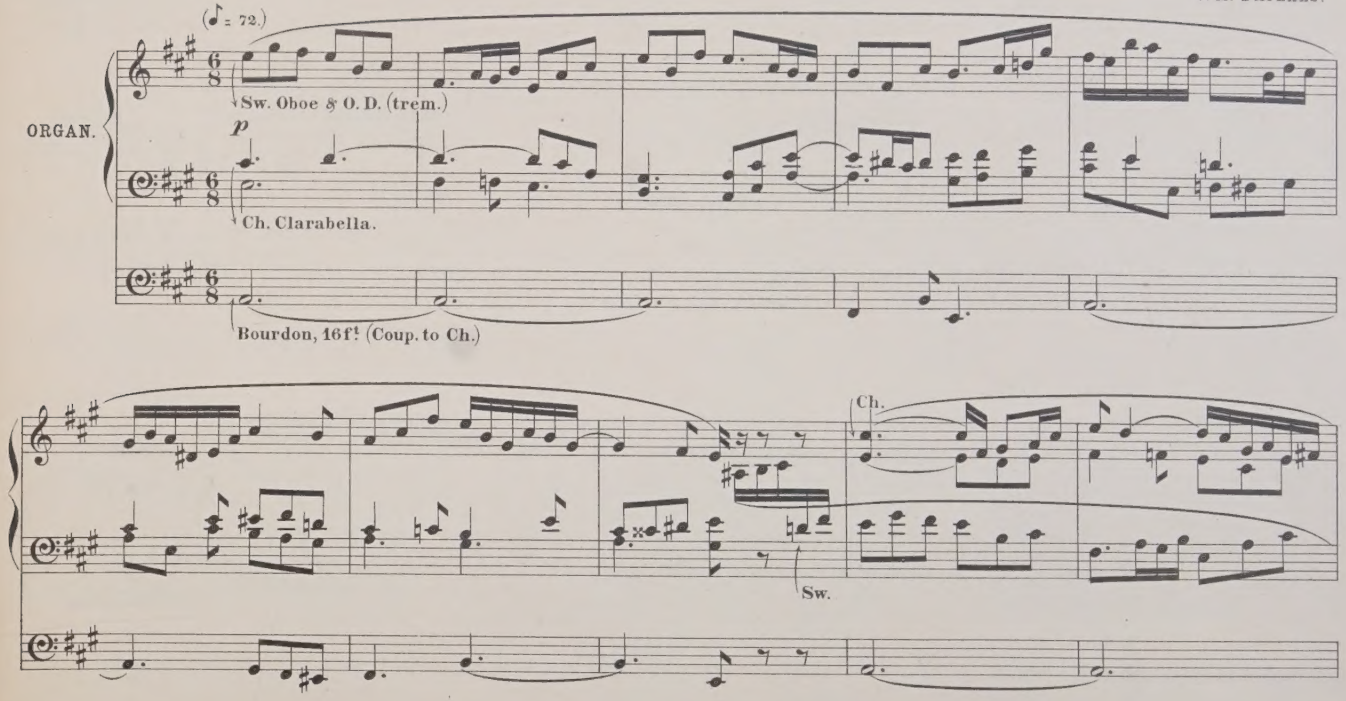
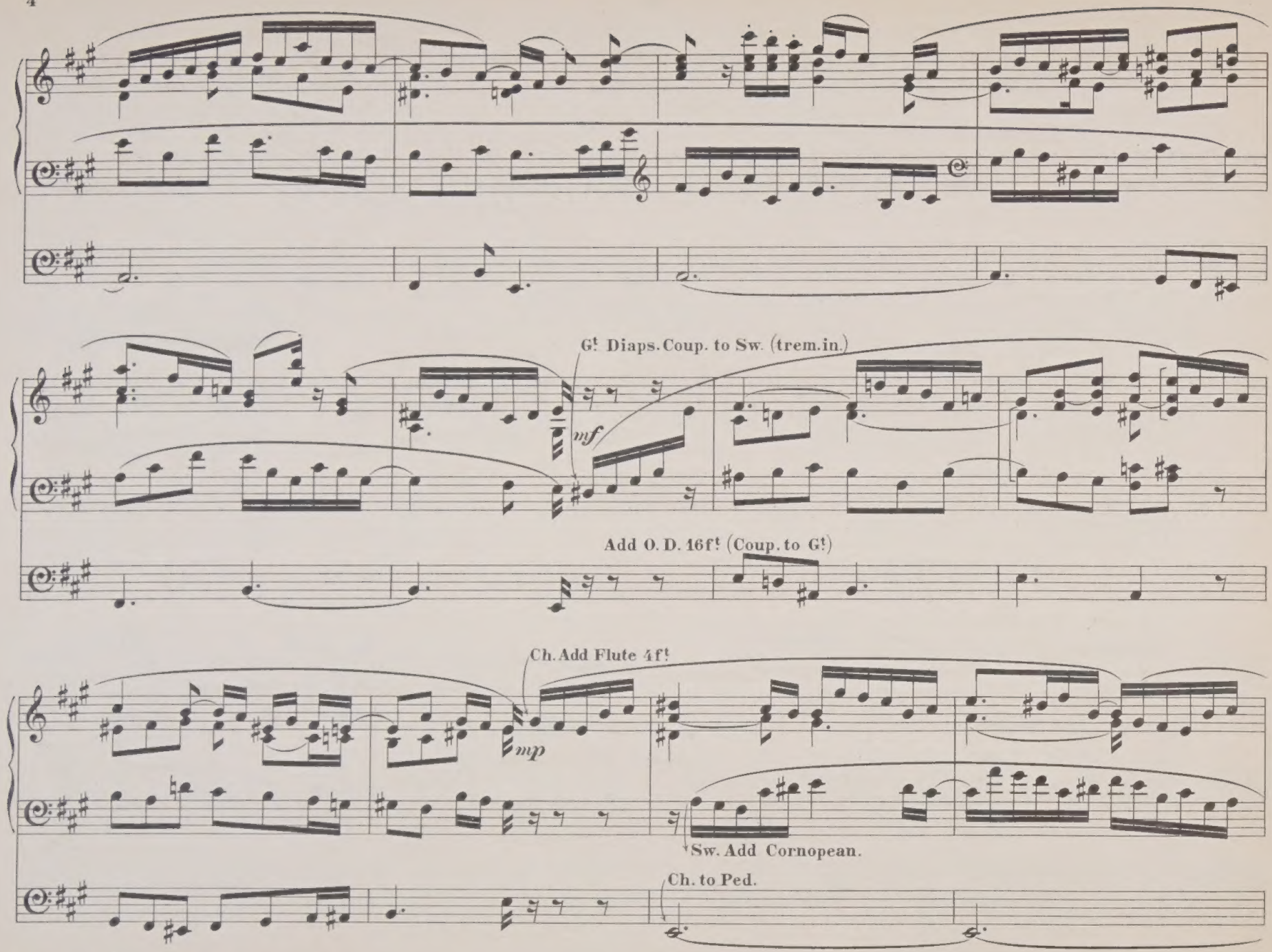
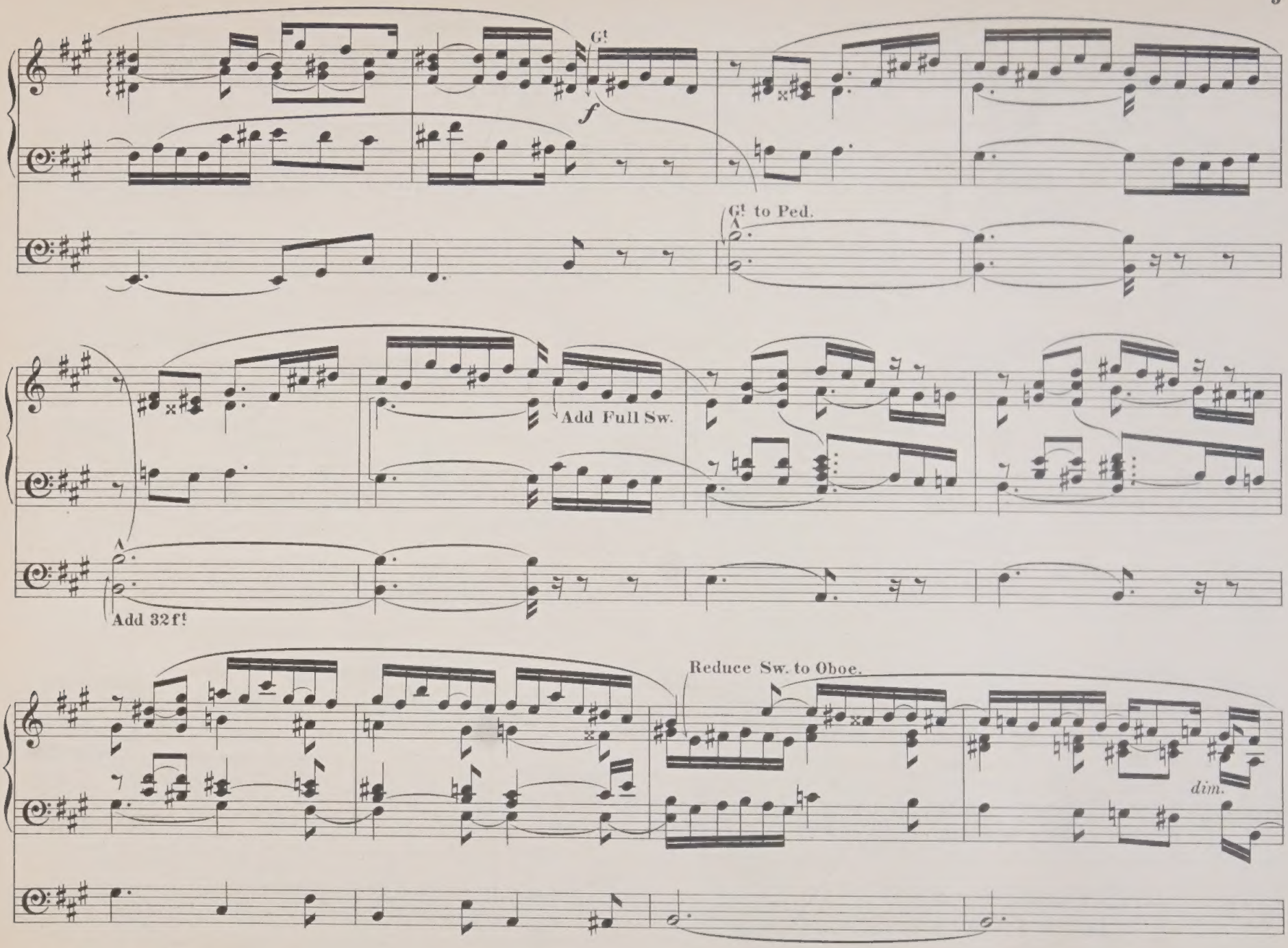
ANDANTE PASTORALE.

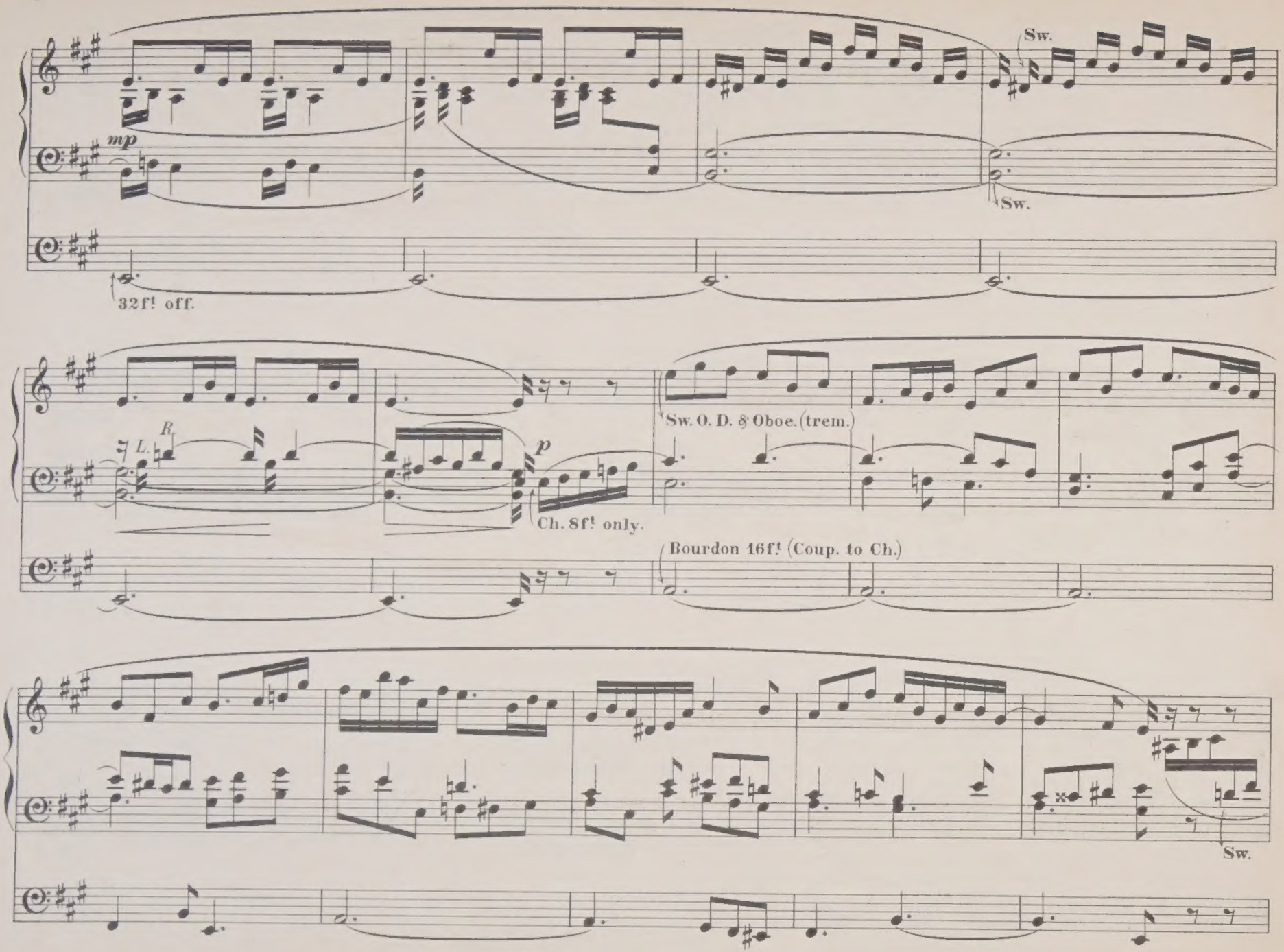
WM. FAULKES.

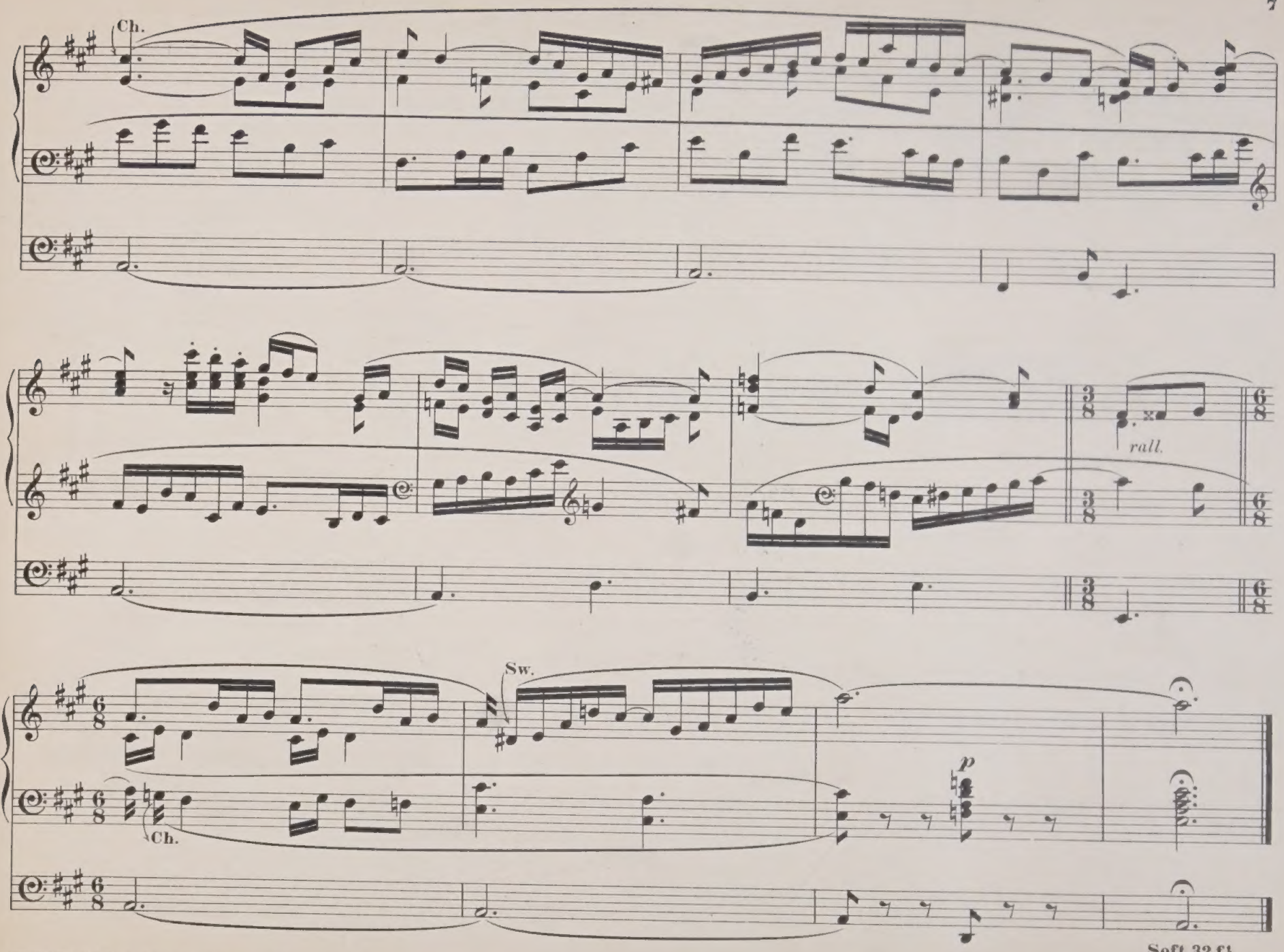


Engraved & Printed at Leipzig by Oscar Brandstetter.


G! Diaps. Coup. to Sw. (trem. in.)
mf
Add O. D. 16f! (Coup. to G!)
Ch. Add Flute 4f!
mp
Sw. Add Cornopean.
Ch. to Ped.


G!
f
G! to Ped.
Add Full Sw.
Add 32 f!
Reduce Sw. to Oboe.
dim.


mp
Sw.
Sw.
32f! off.
R.
L.
p
Ch. 8f! only.
Sw. O. D. & Oboe. (trem.)
Bourdon 16f! (Coup. to Ch.)
Sw.


Ch.
rall.
Sw.
Ch.
p
Soft 32 f!

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No.		Net.
1.	Fantasia in E flat	2 0
2.	Menuetto in G minor	1 6
3.	Andante Pastorale in A	1 6
4.	Wedding Chorus	1 6
5.	Rêverie	1 6
6.	Offertoire in B minor	1 6
7.	Allegretto cantabile	1 6
8.	Marche Pontificale	2 0
9.	Legend and Finale	2 0
10.	Offertoire in G	1 6
11.	Postlude in G	1 6
12.	Mélodie in A flat	1 6
13.	Concert Fugue in E flat	2 0
14.	Communion in F	1 6
15.	Processional March in F	2 0
16.	Sonata in D minor	3 0
17.	Offertoire in F	1 6
18.	Marche Religieuse in B minor	1 6
19.	Élévation in B minor	1 0
20.	Pastorale in E	1 6
21.	Toccata in D minor	2 0
22.	Cantilène in A	1 6
23.	Offertoire in E minor	1 6
24.	Communion in G	1 0
25.	Andante affettuoso in B flat	1 6
26.	Élégie in F minor	1 6
27.	Scherzo in A	2 0
28.	Méditation in E flat	1 0
29.	Grand Chœur in D	1 6
30.	March in C	2 0
31.	Cantilène Pastorale in A minor	1 6
32.	Caprice in B flat	1 6
33.	Marriage Benediction in D flat	1 0
34.	Romance in D	1 0
35.	Offertoire in C minor	2 0
36.	Theme (varied) in G major	2 0
37.	Rhapsodie in G minor	2 0
38.	Prelude and Fugue in D minor	2 0
39.	Overture in F	2 0
40.	Berceuse in G	1 0
41.	Barcarolle in G	1 6

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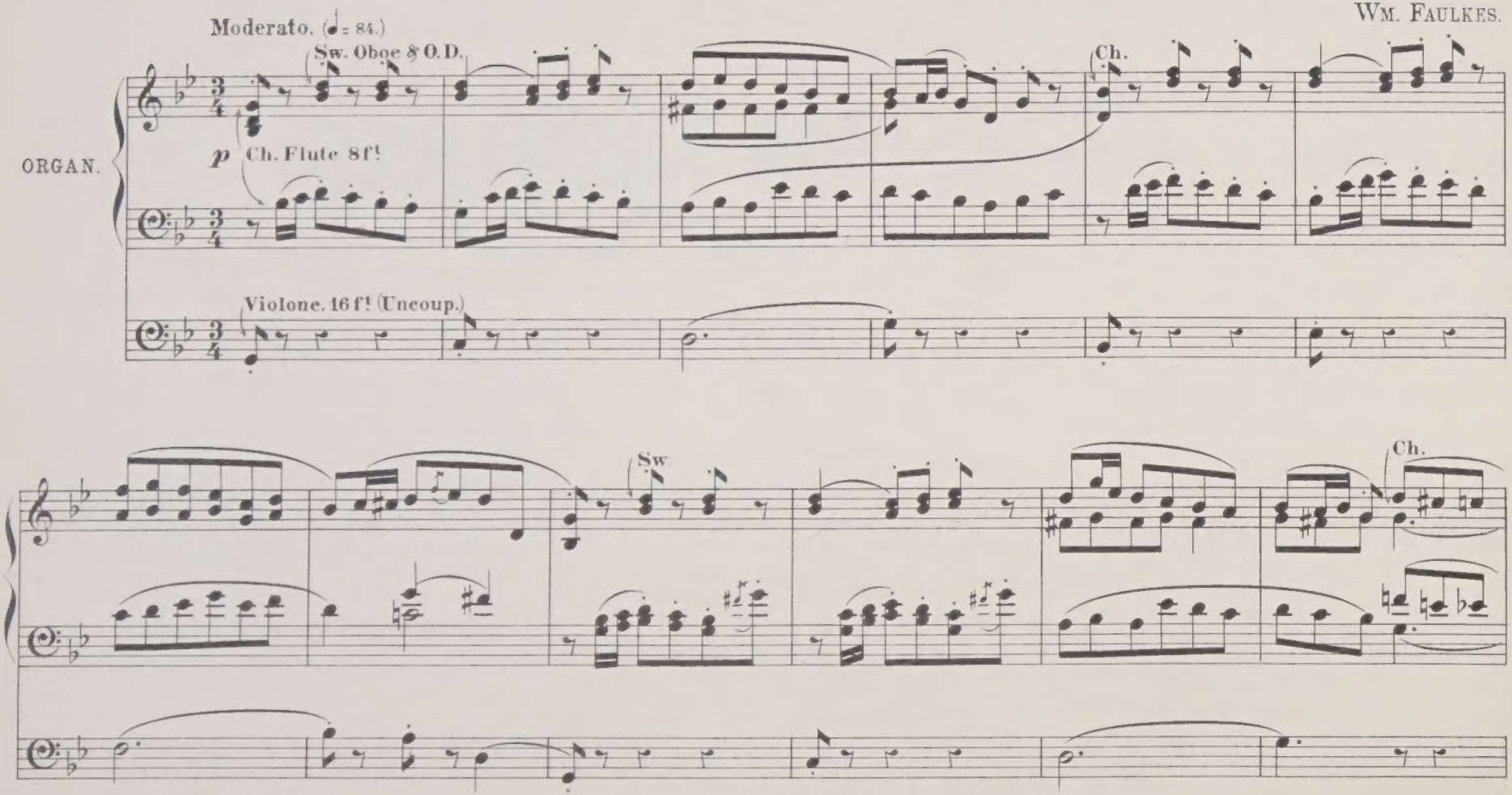
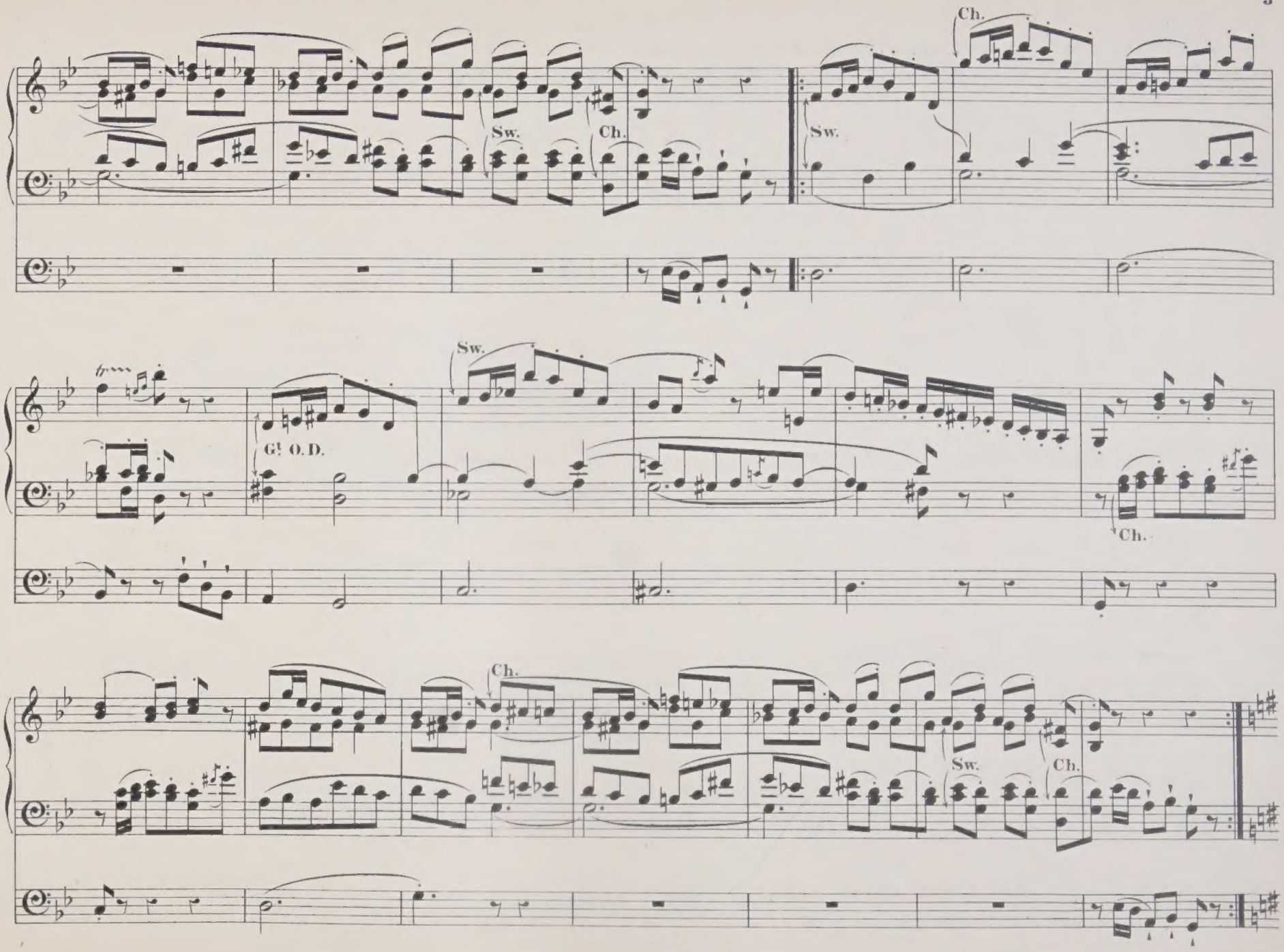
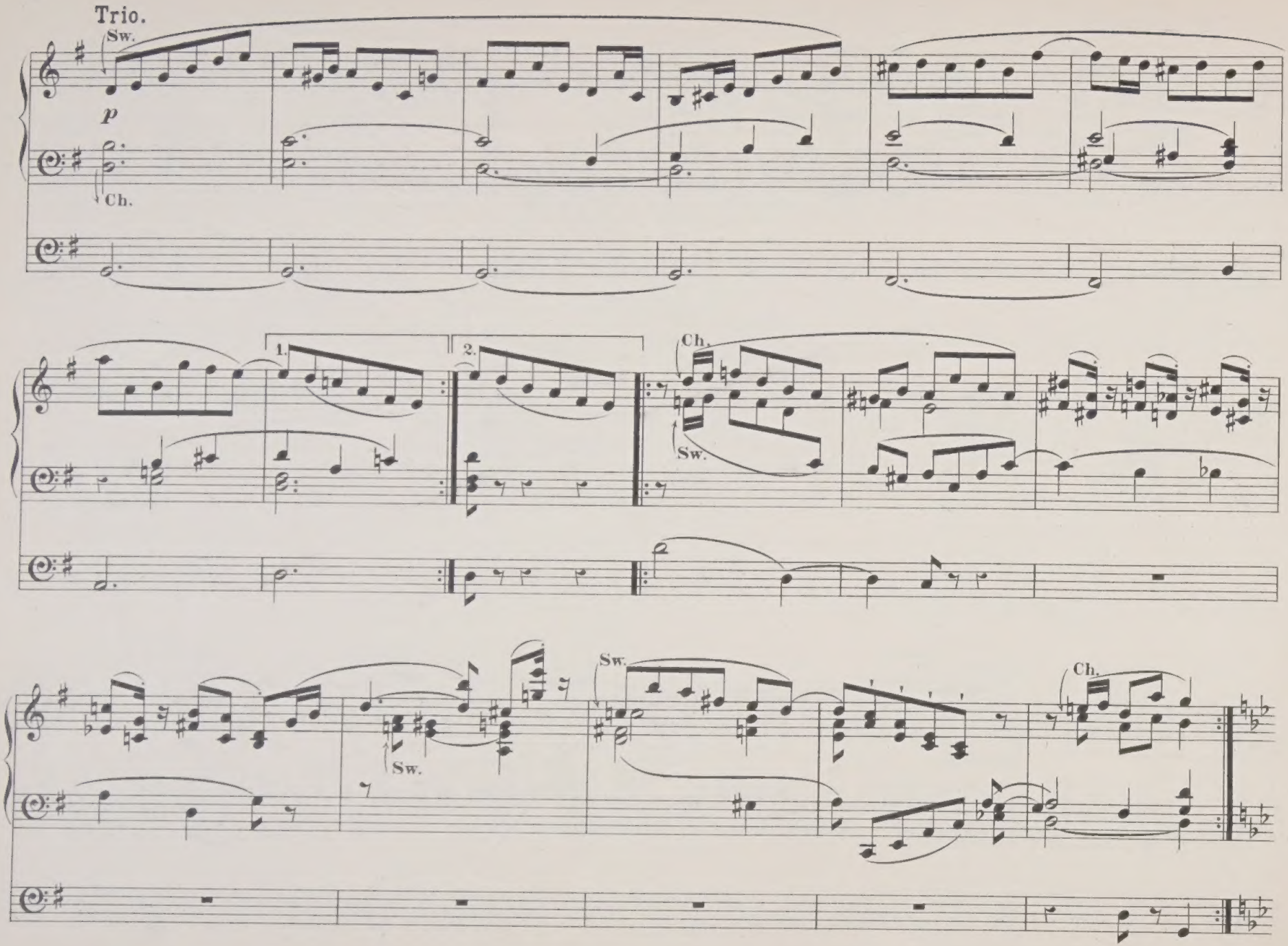
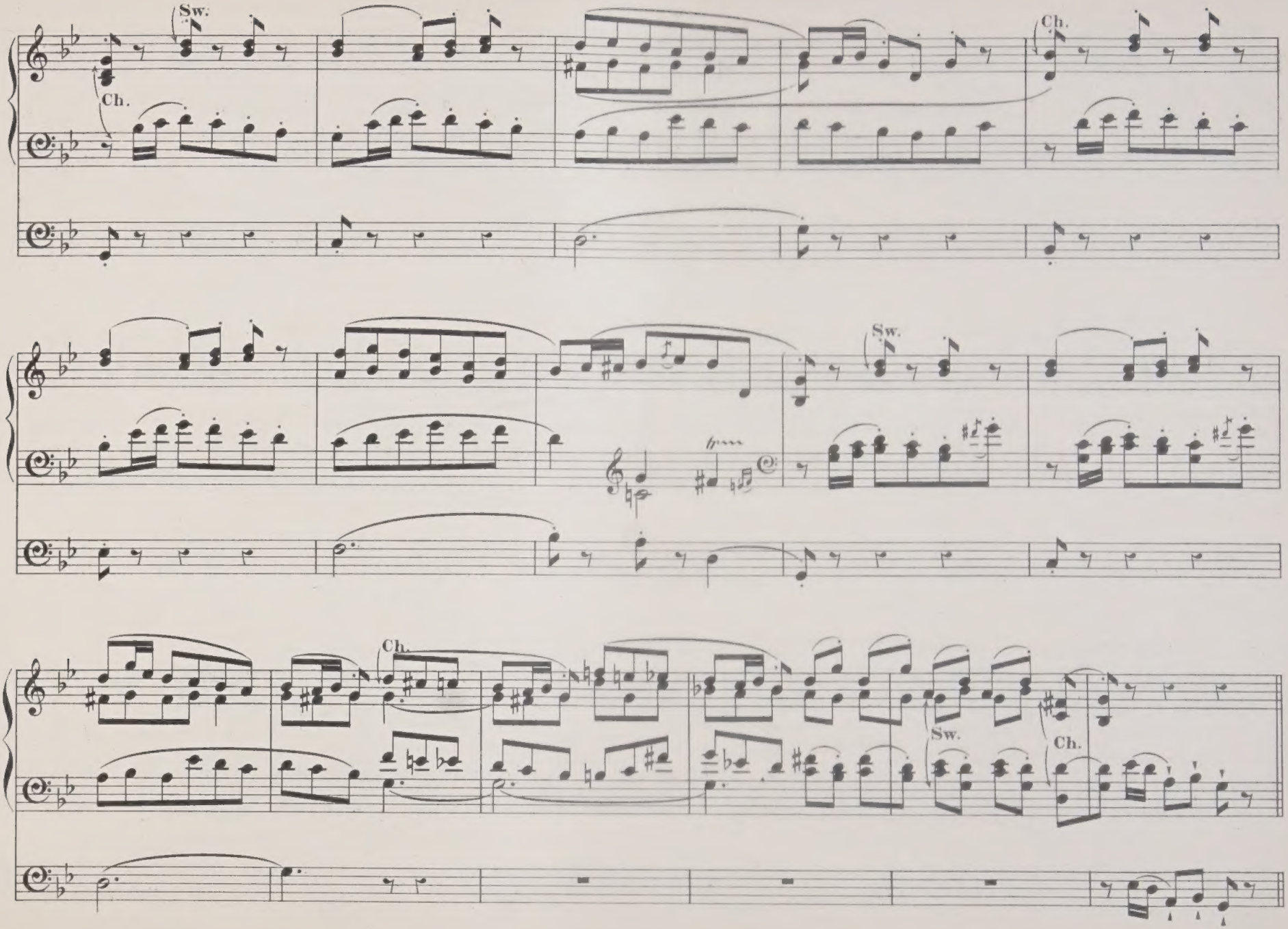
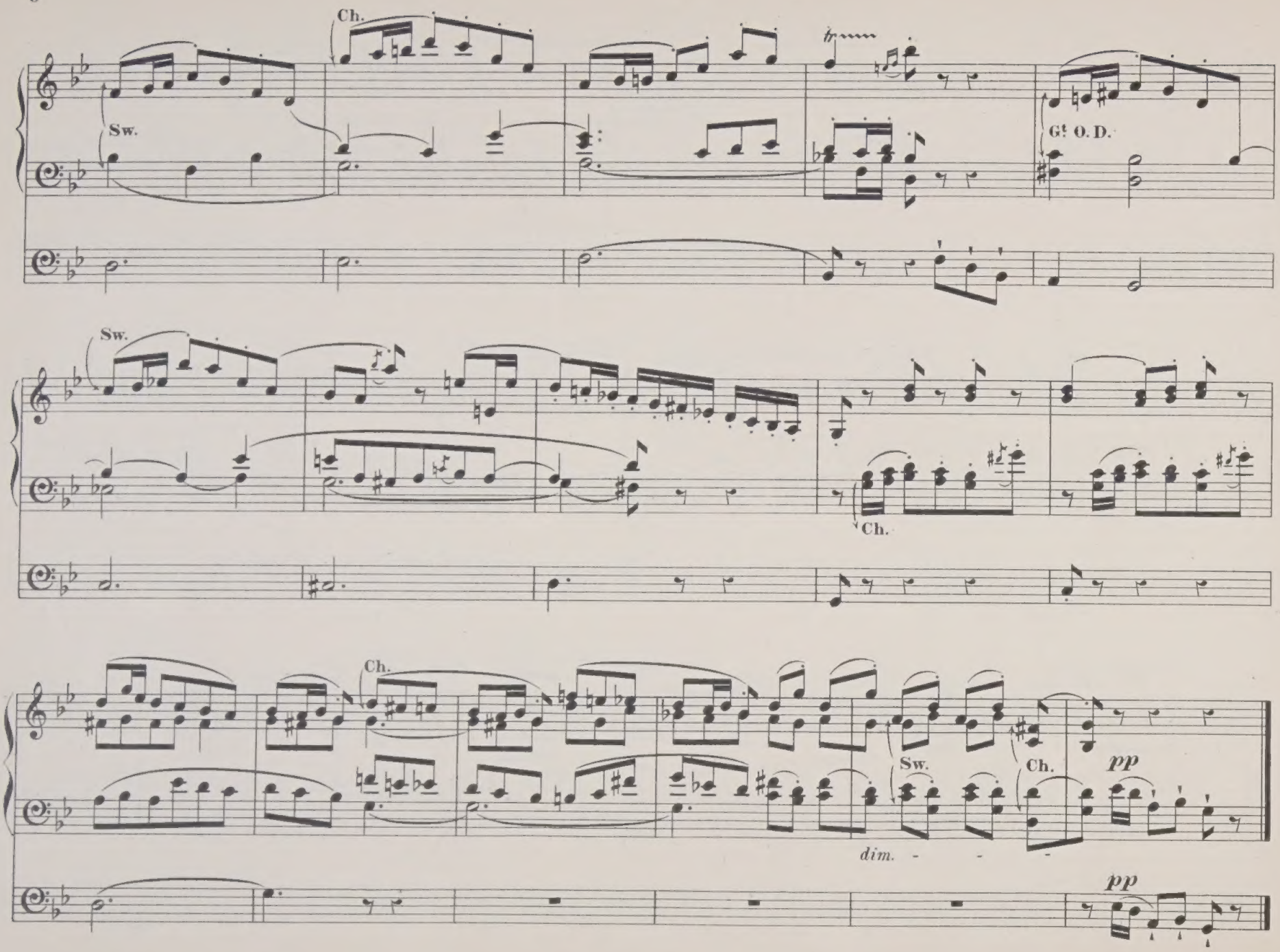



Ch.
Sw.
Ch.
Sw.
Sw.
Gt. O.D.
Ch.
Ch.
Sw.
Ch.


Trio.
Sw.
p
Ch.
1.
2.
Ch.
Sw.
Sw.
Sw.
Ch.


Sw.
Ch.
Ch.
Sw.
Ch.
Sw.
Ch.


Ch.
Sw.
Gt O. D.
Sw.
Ch.
Ch.
Sw.
Ch.
pp
dim.
pp

№11.

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„ 10 Menuetto in G minor ..... 1/- „	„ 11. Offertoire in F major ..... 1/6 „	„ 12. Fantasia in E flat major 2/- „

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OFFERTOIRE.

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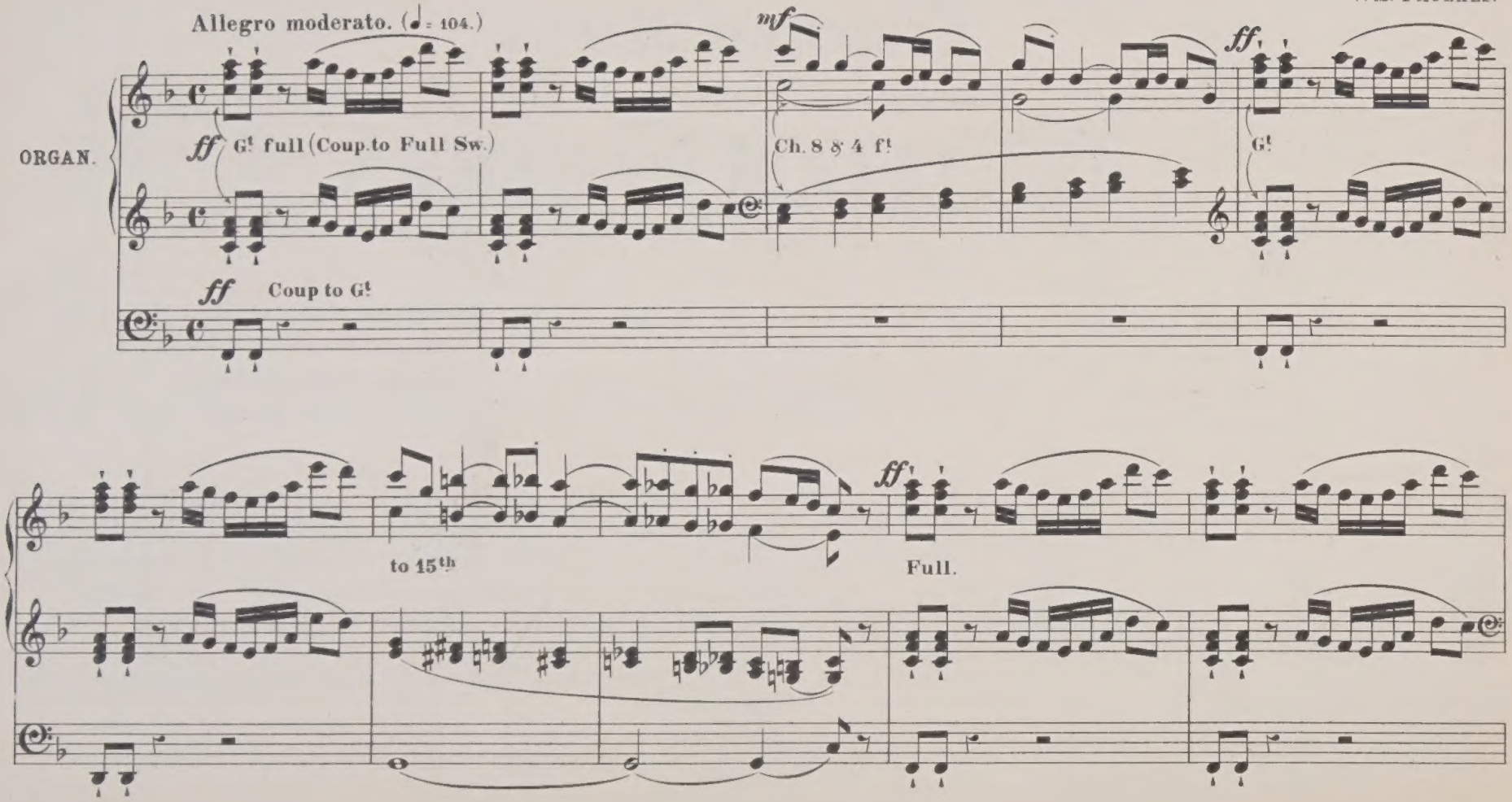
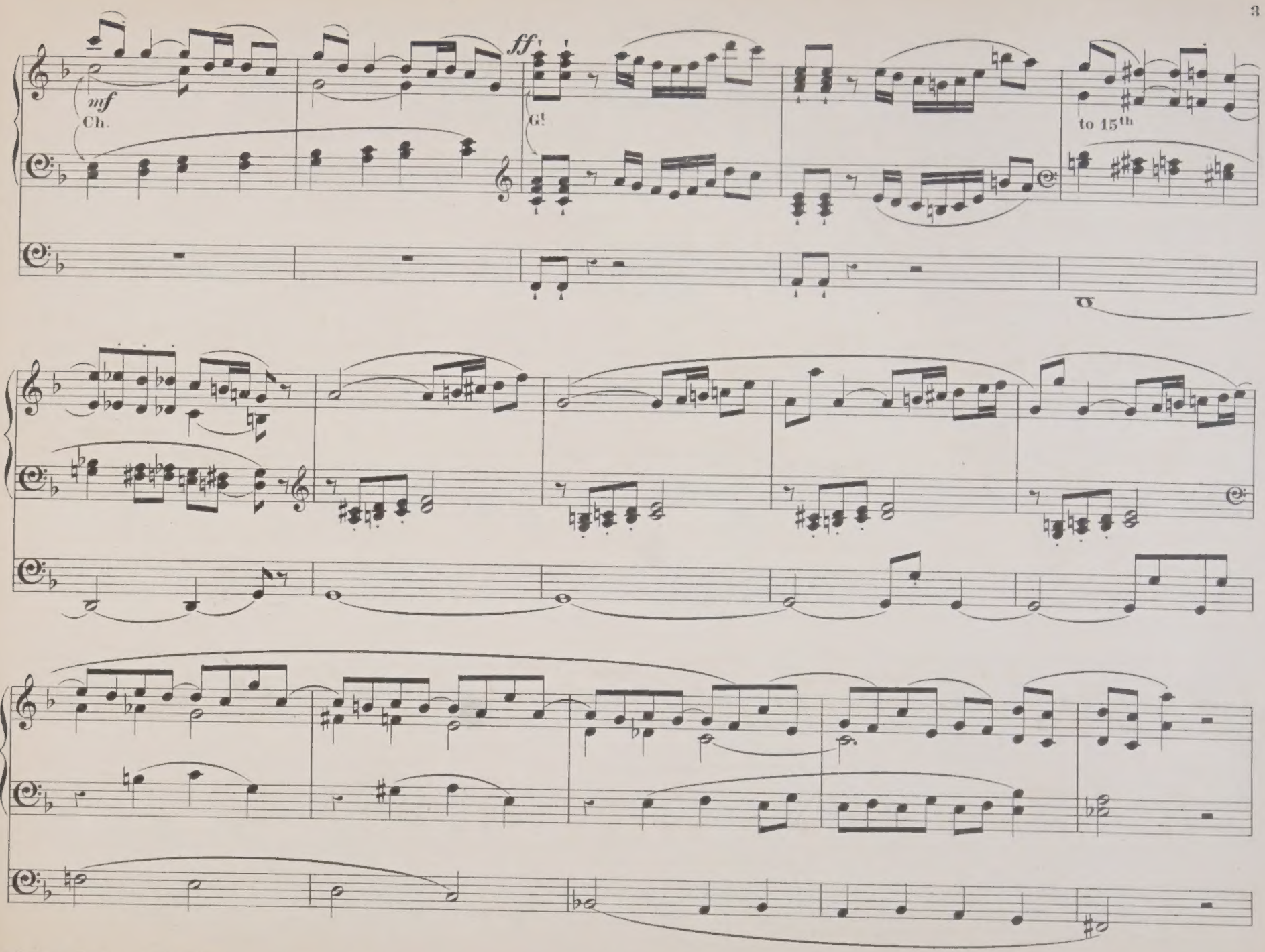
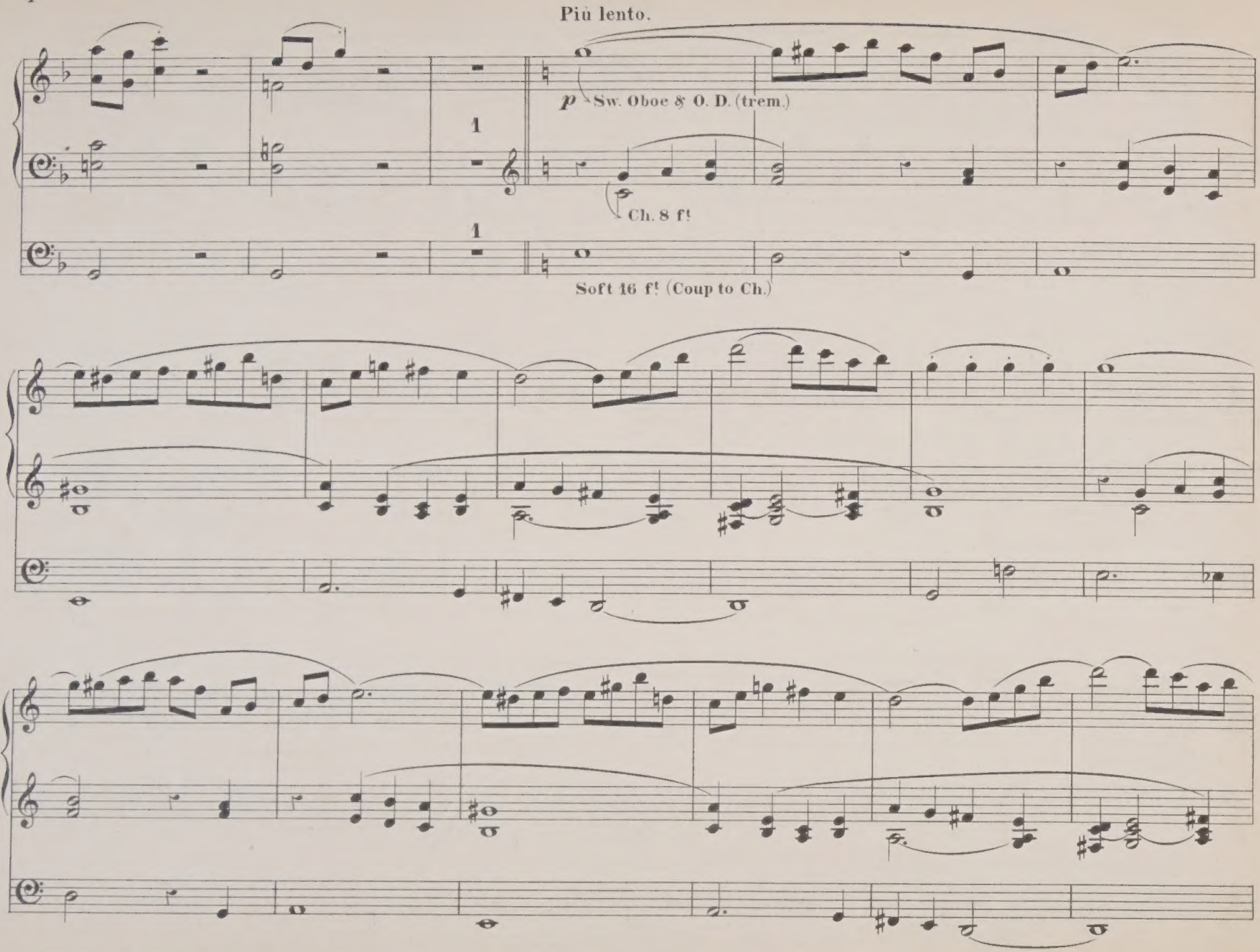
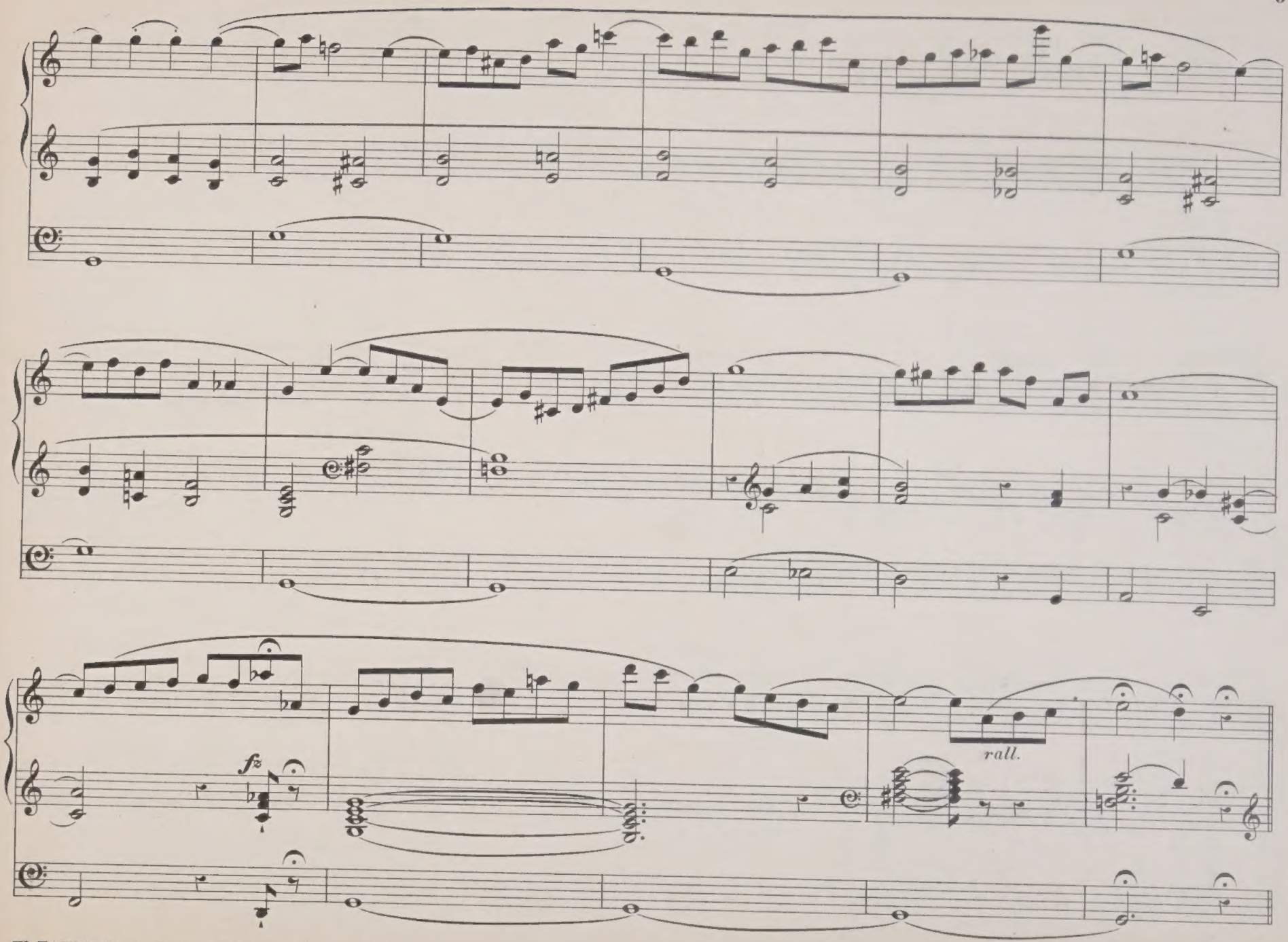
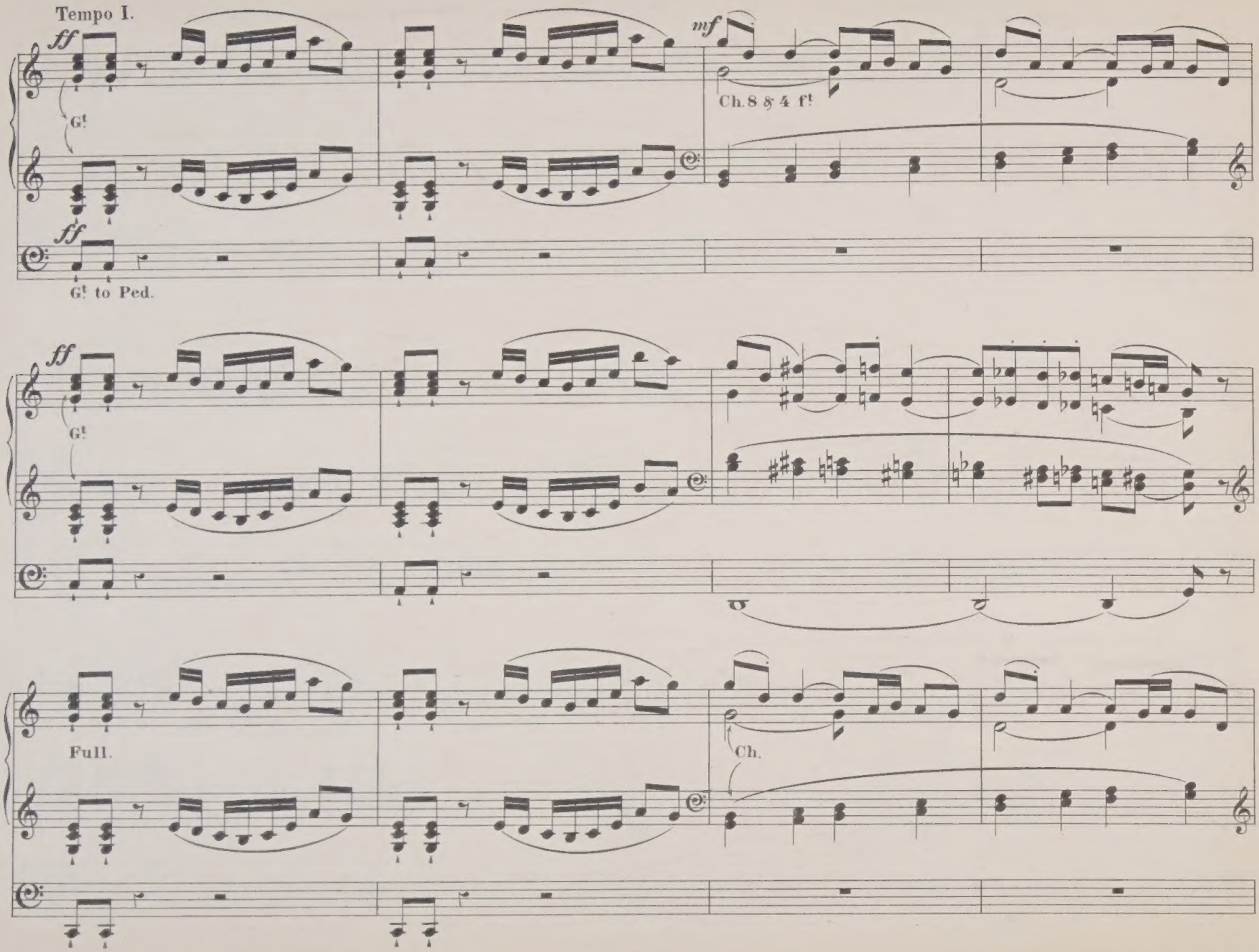
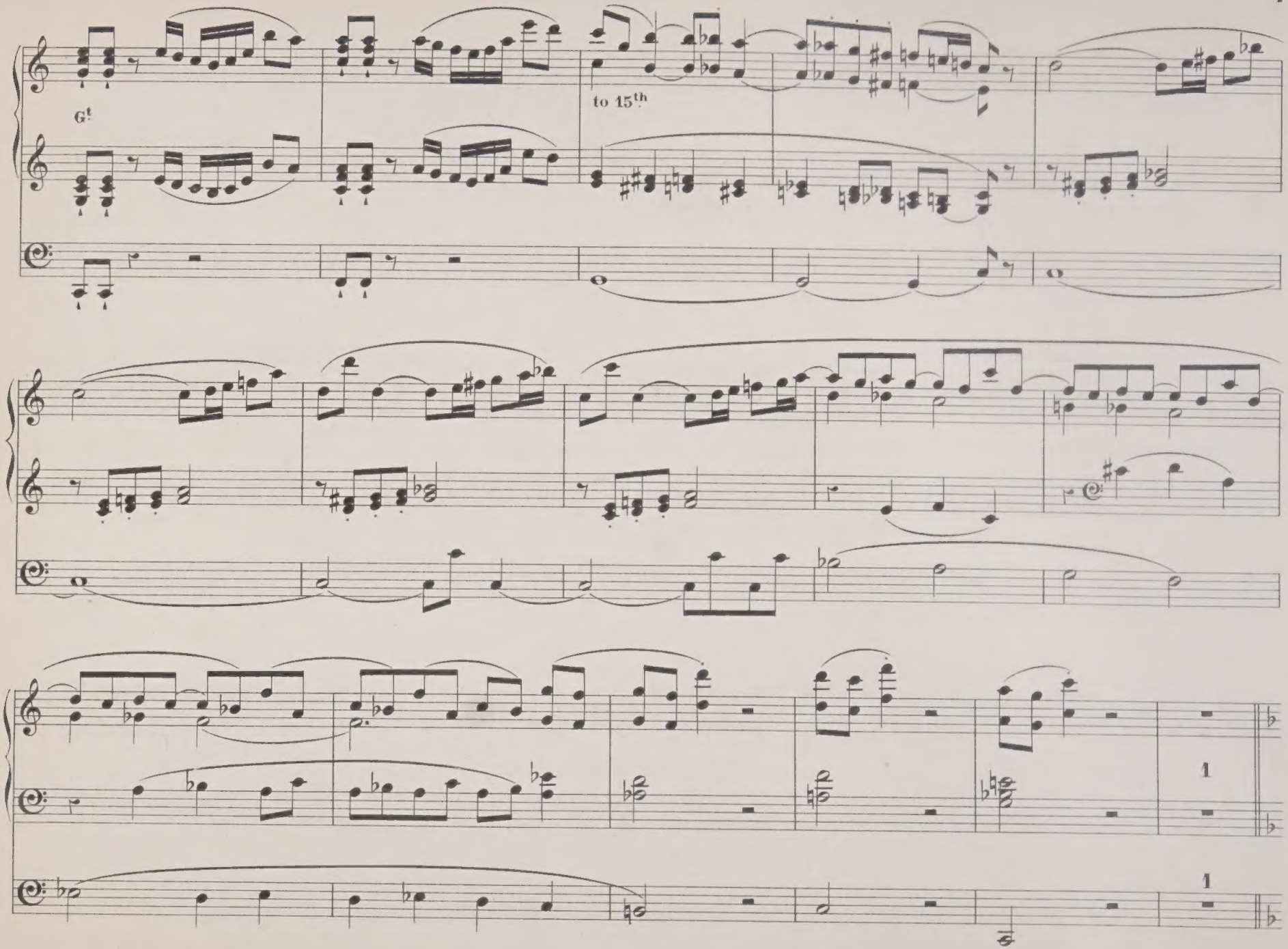


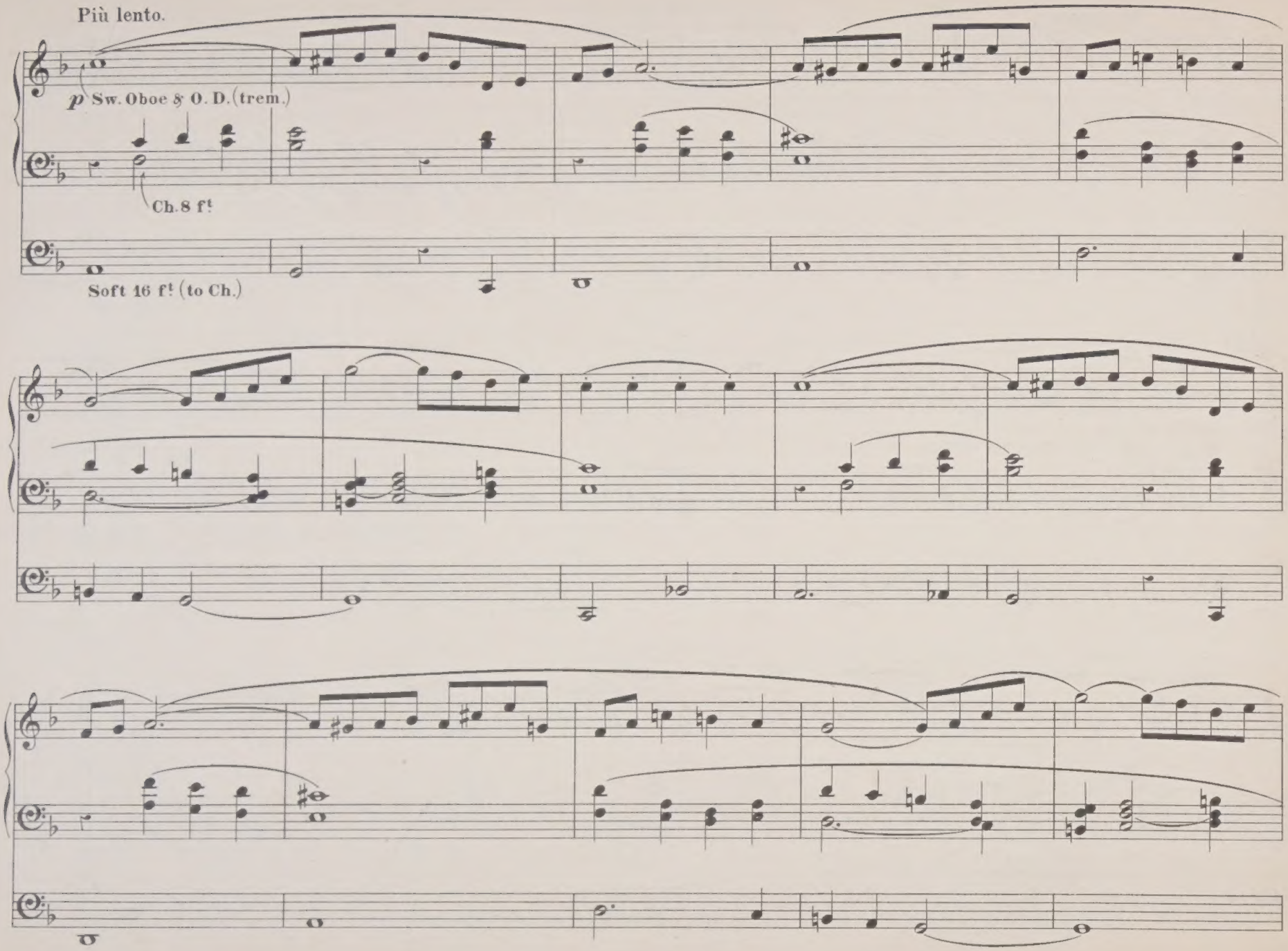

mf
Ch.
ff
G!
to 15th

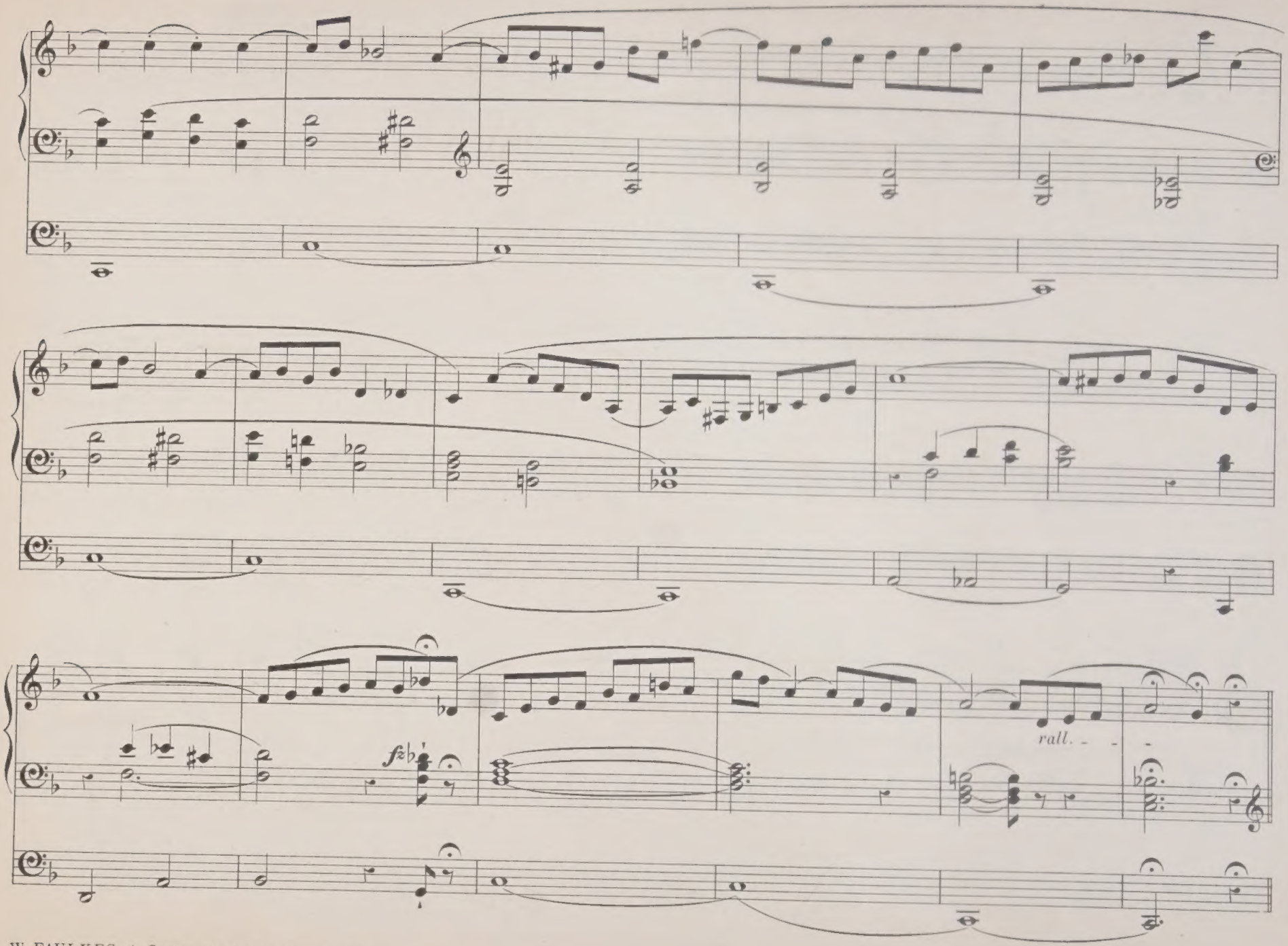

Più lento.
p Sw. Oboe & O. D. (trem.)
1
Ch. 8 f!
1
Soft 16 f! (Coup to Ch.)

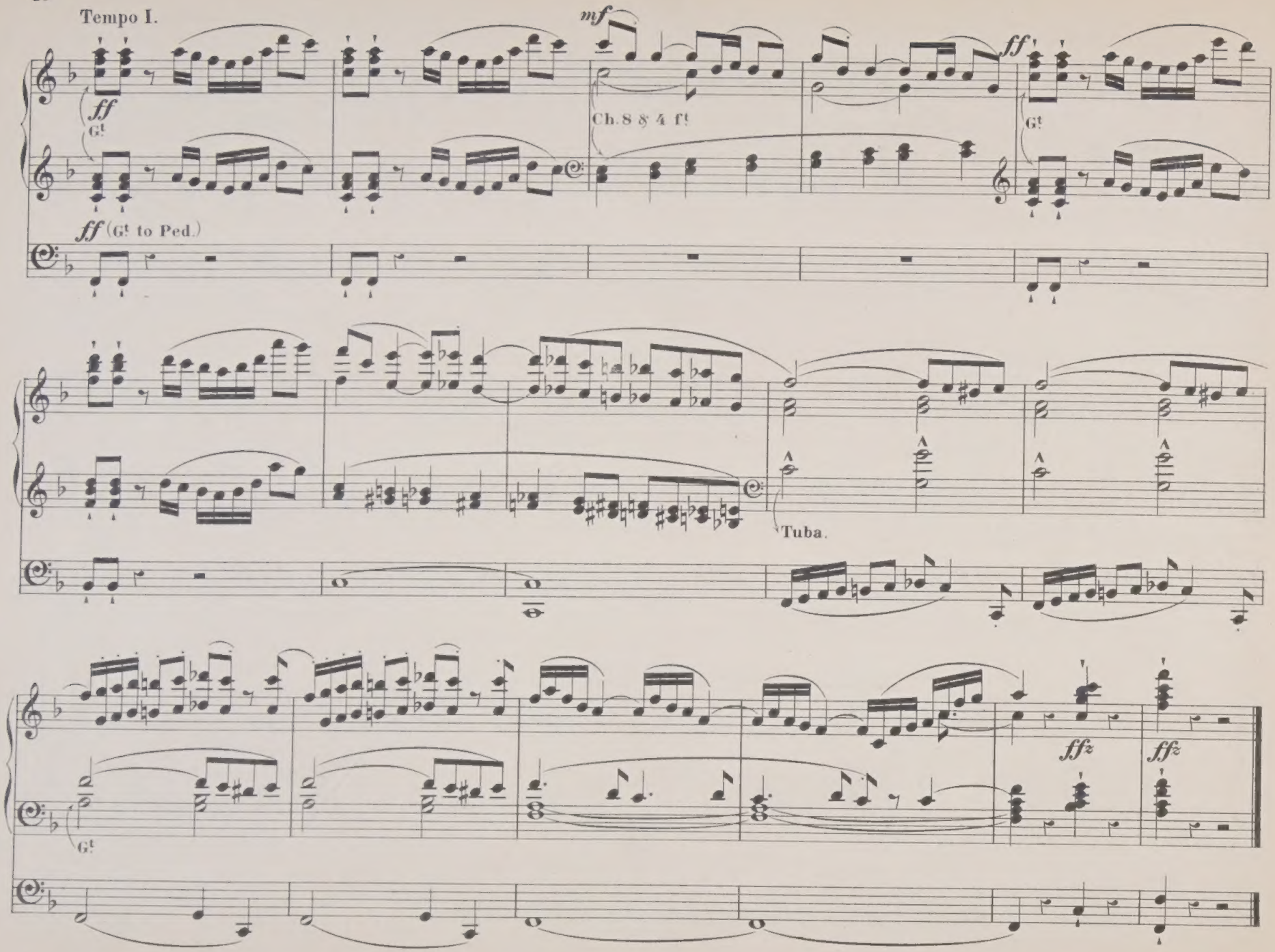

fz
rall.


Tempo I.
ff
G!
ff
G! to Ped.
mf
Ch. 8 & 4 f!
ff
G!
Full.
Ch.


G!
to 15th
1
1


Più lento.
p Sw. Oboe & O. D. (trem.)
Ch. 8 ft
Soft 16 ft (to Ch.)


fzb
rall.


Tempo I.
mf
ff
G!
Ch. 8 & 4 f!
ff
G!
ff (G! to Ped.)
Tuba.
ffz
ffz
G!

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„ 10 Menuetto in G minor ..... 1/ „	„ 11. Offertoire in F major ..... 1/6 „	„ 12. Fantasia in E flat major 2/ „

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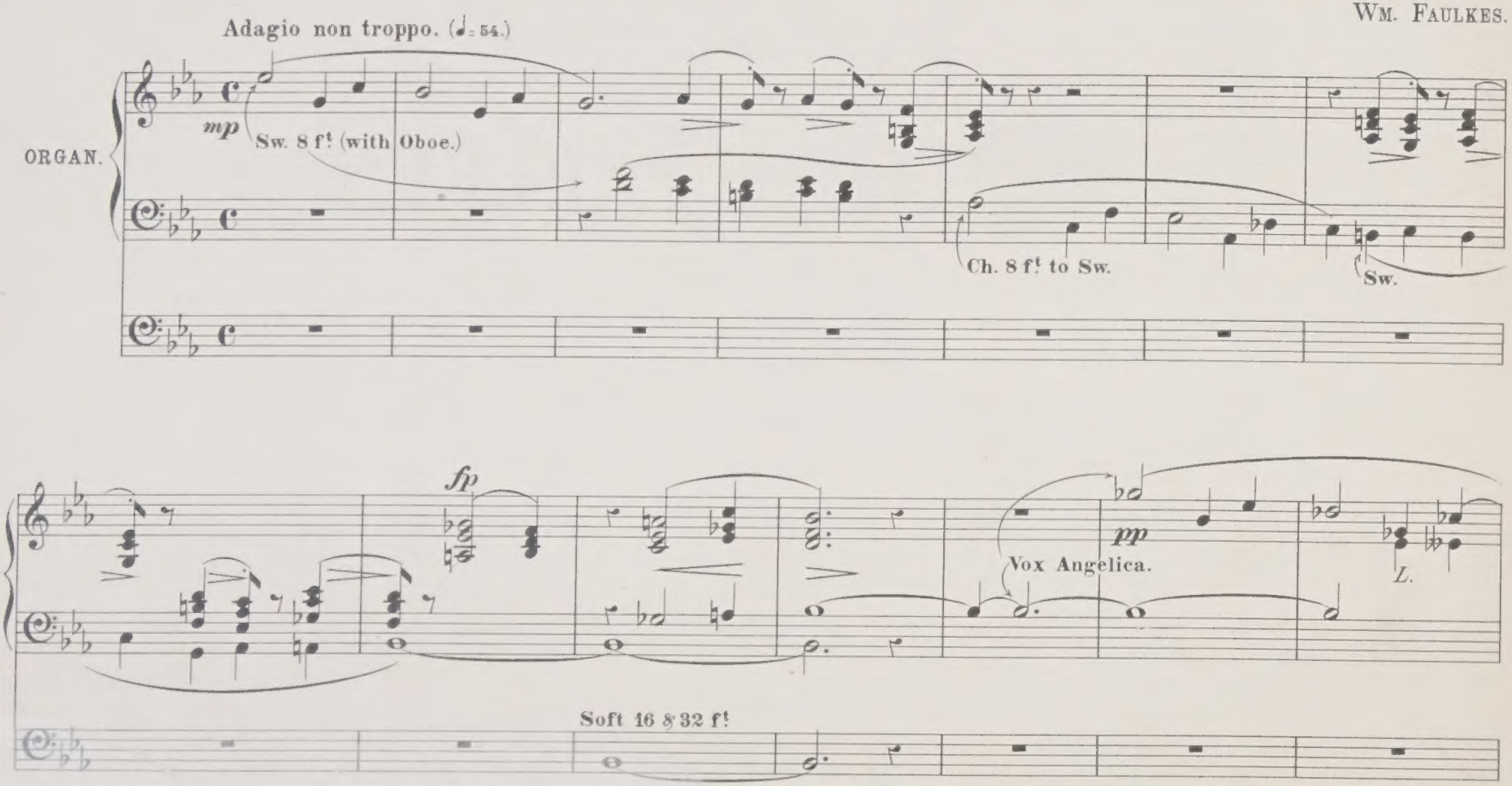
FANTASIA.

Wm. Faulkes.



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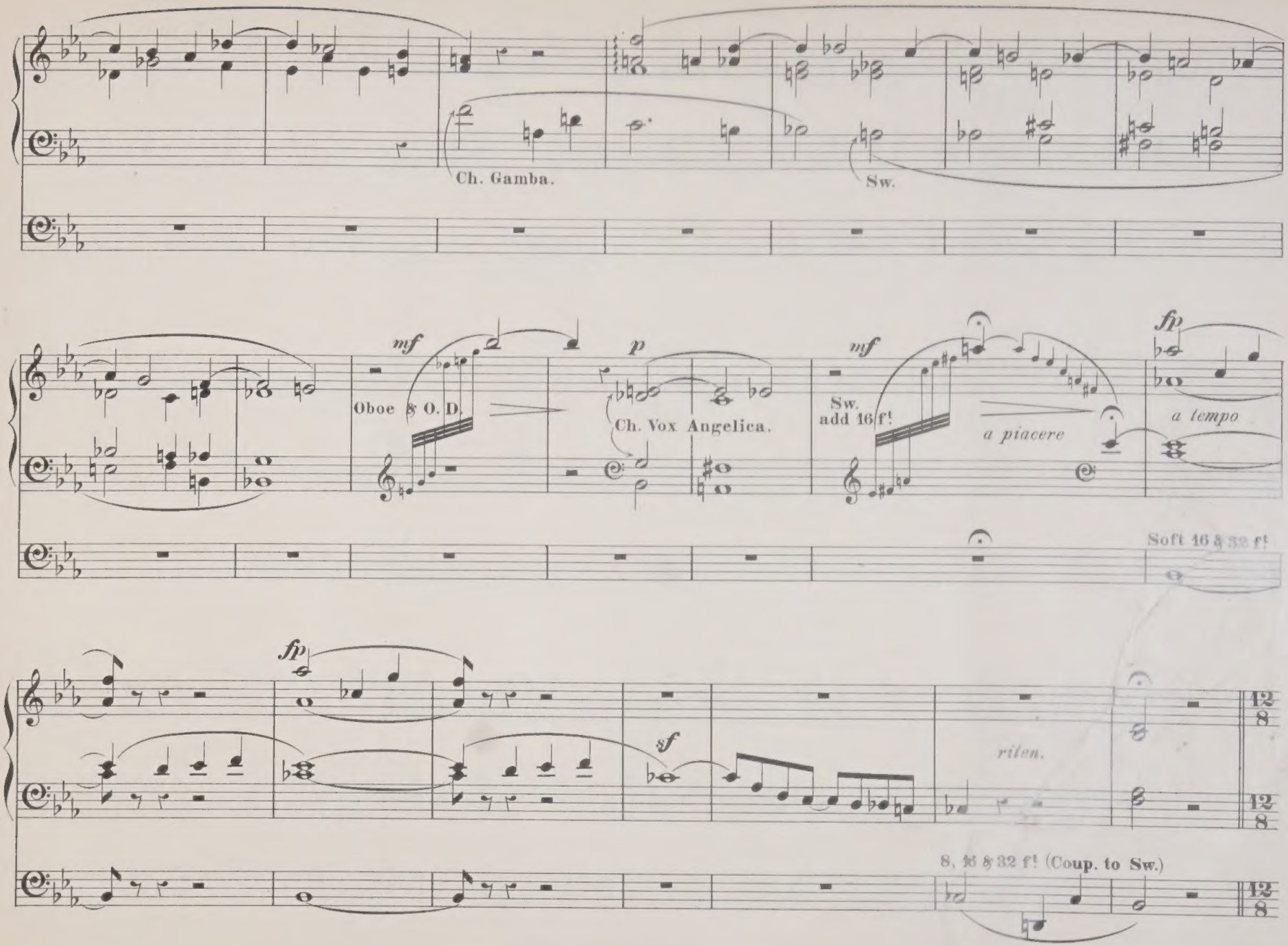
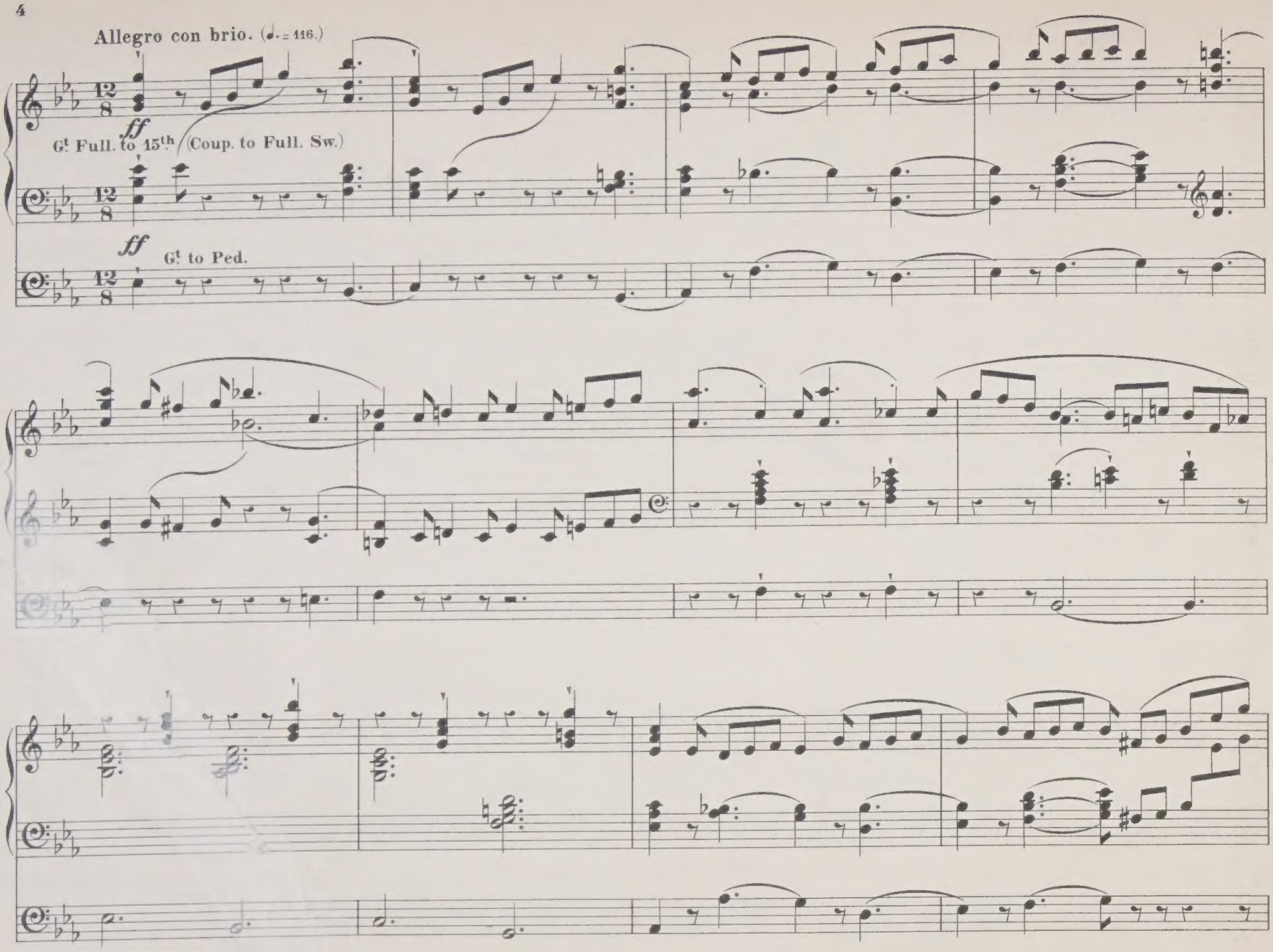
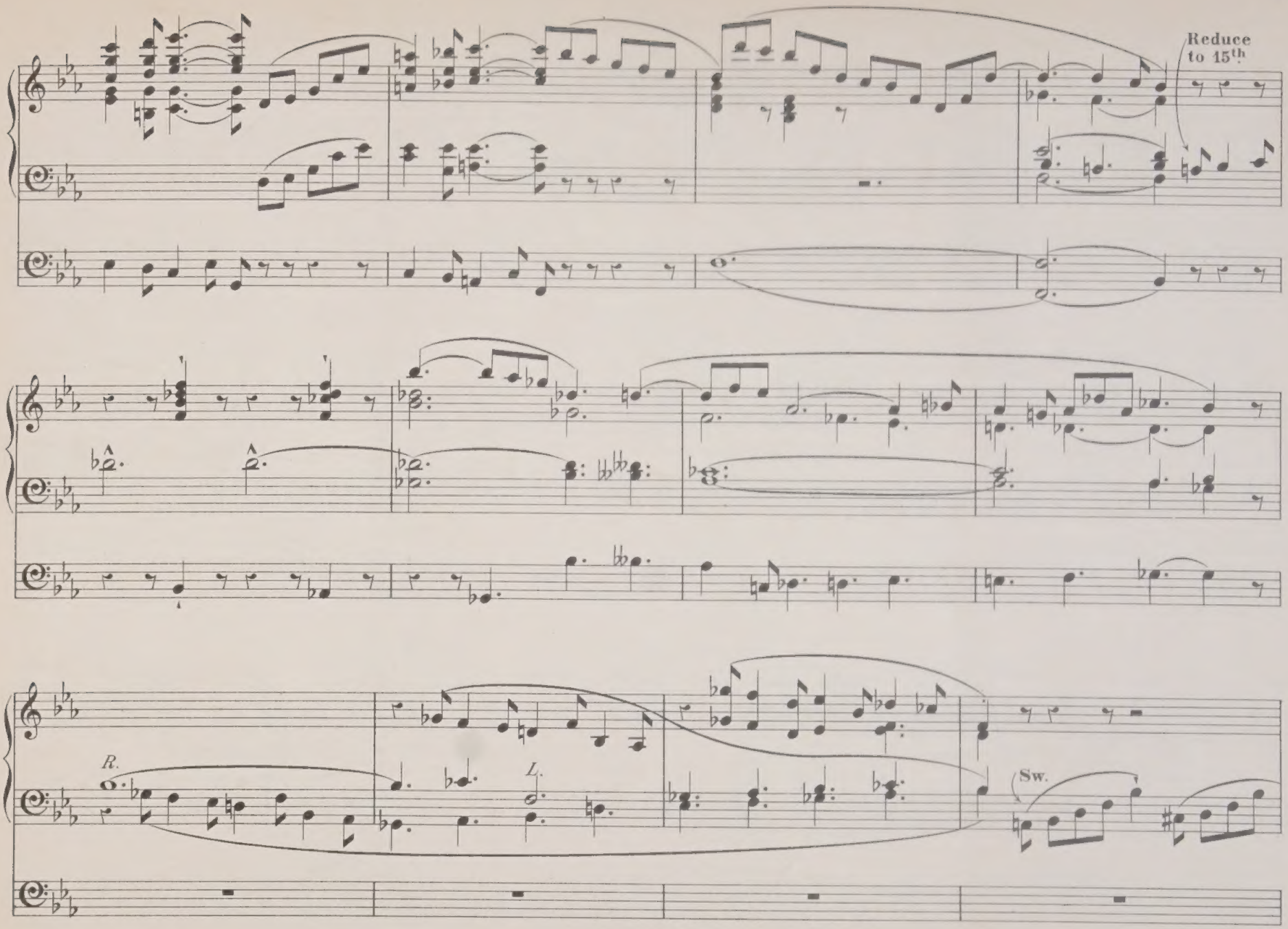
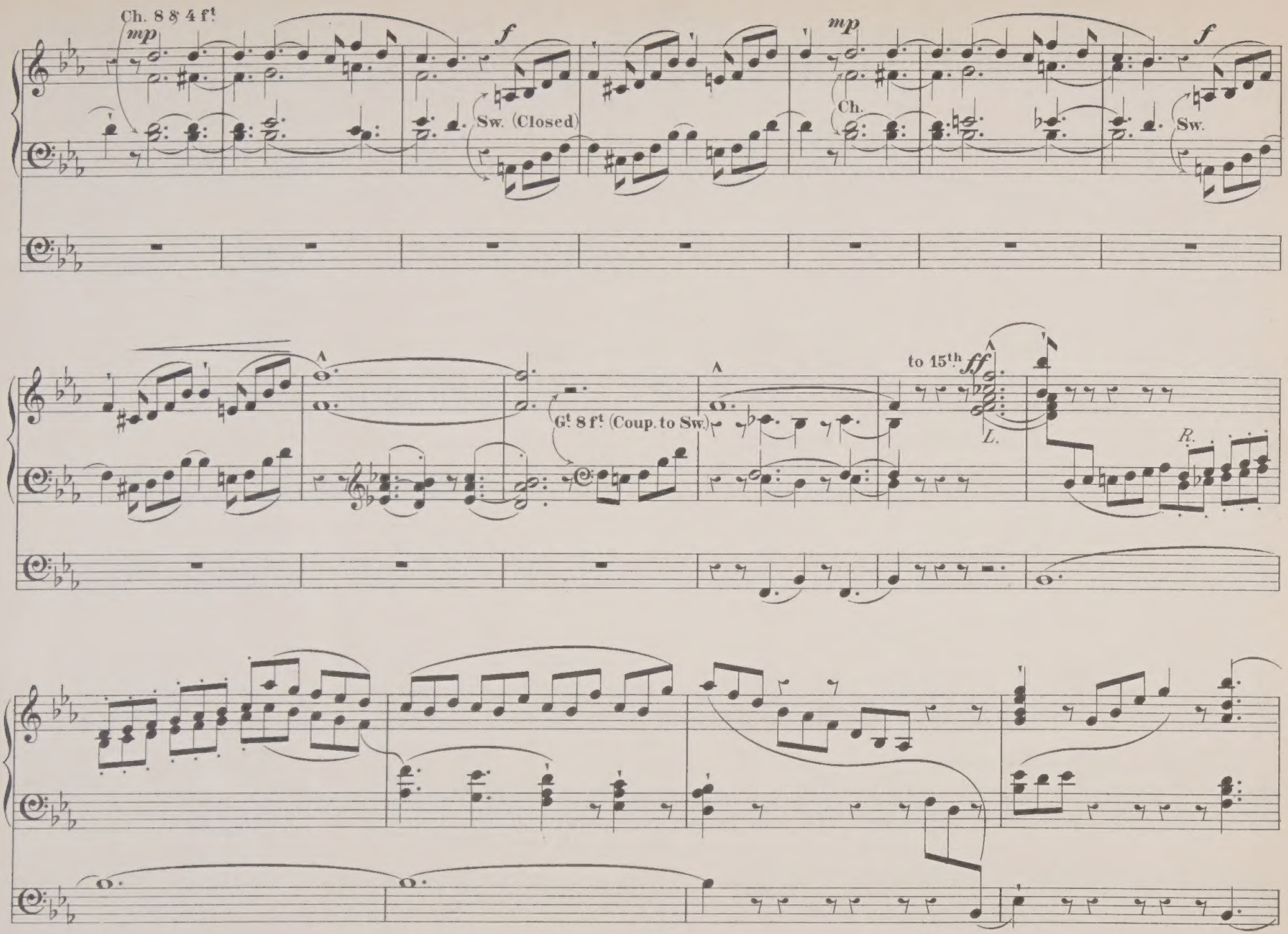
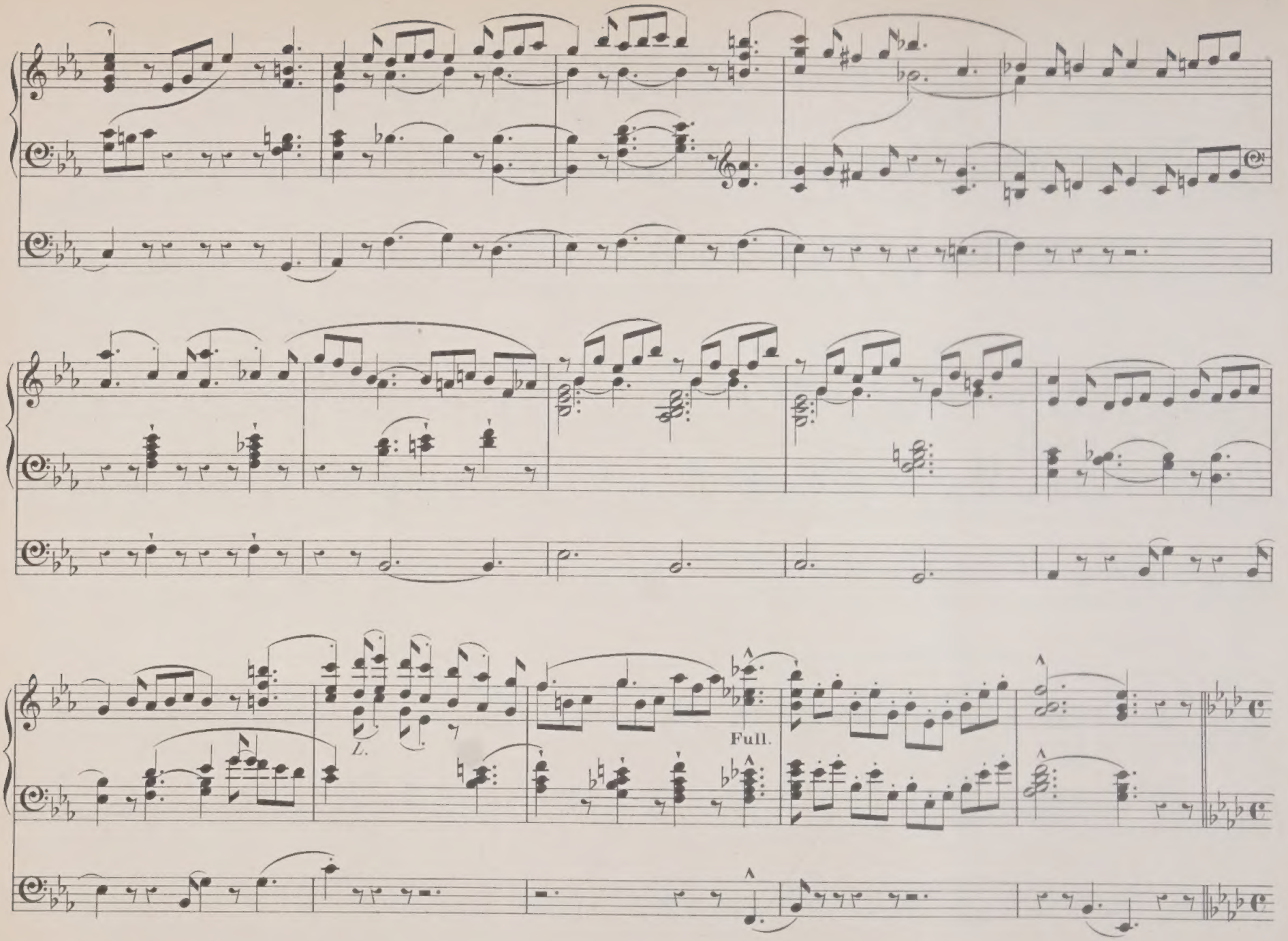
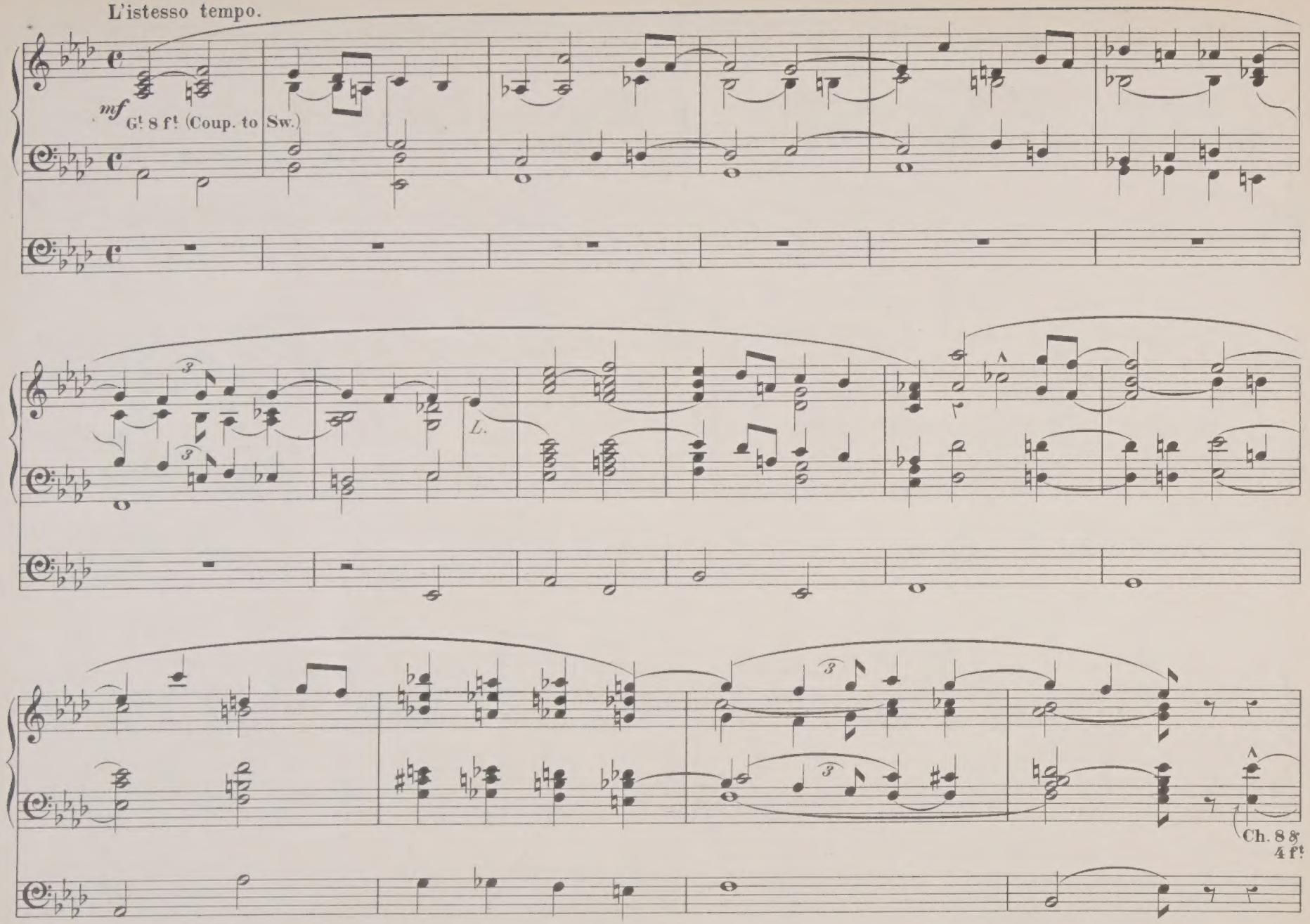

Ch. Gamba.
Sw.
mf
Oboe & O. D.
p
Ch. Vox Angelica.
mf
Sw.
add 16 f!
a piacere
fp
a tempo
Soft 16 & 32 f!
fp
sf
riten.
12
8
8, 16 & 32 f! (Coup. to Sw.)

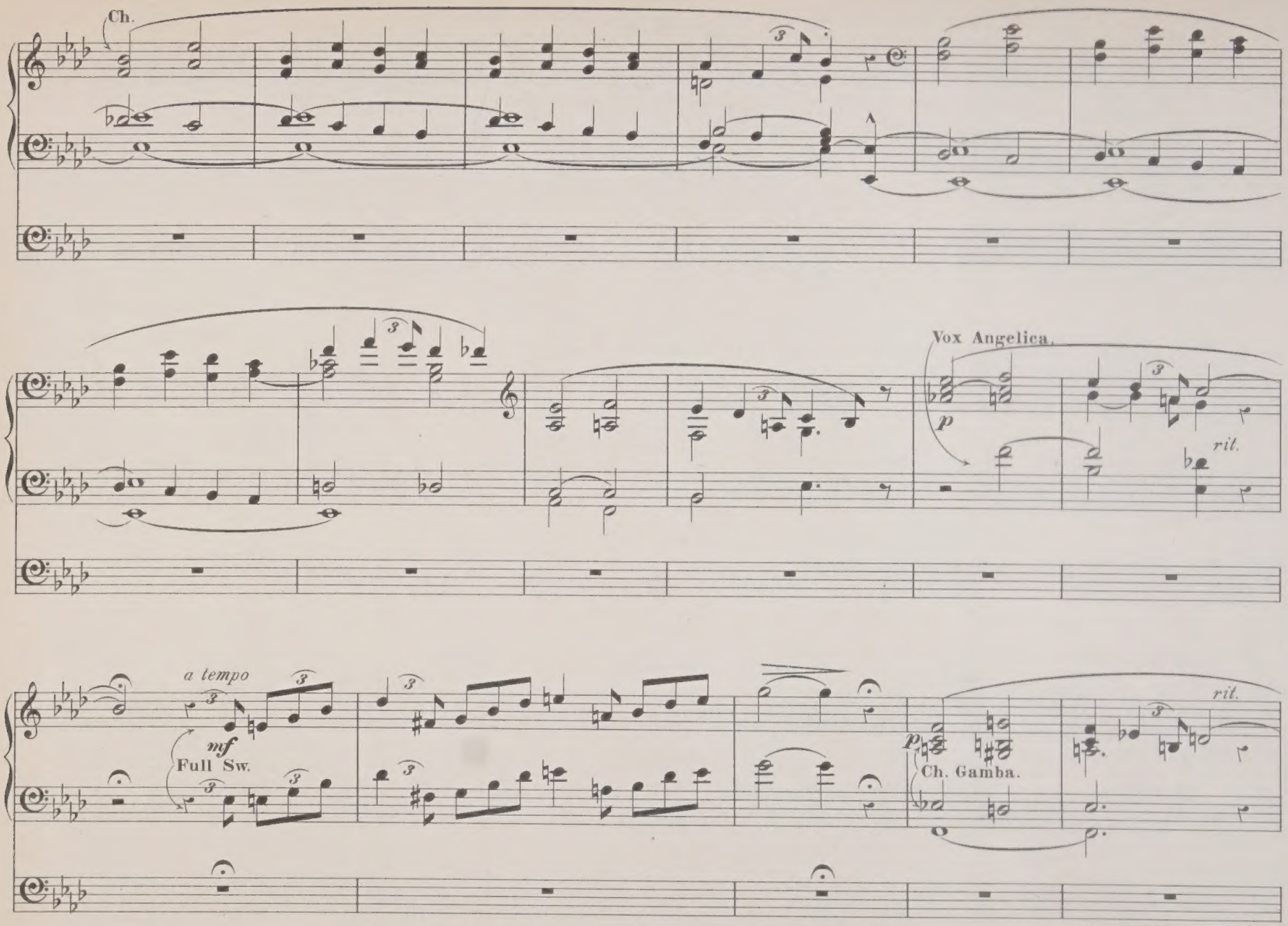

Allegro con brio. (♩.= 116.)
ff
Gt Full. to 15th (Coup. to Full. Sw.)
ff
Gt to Ped.

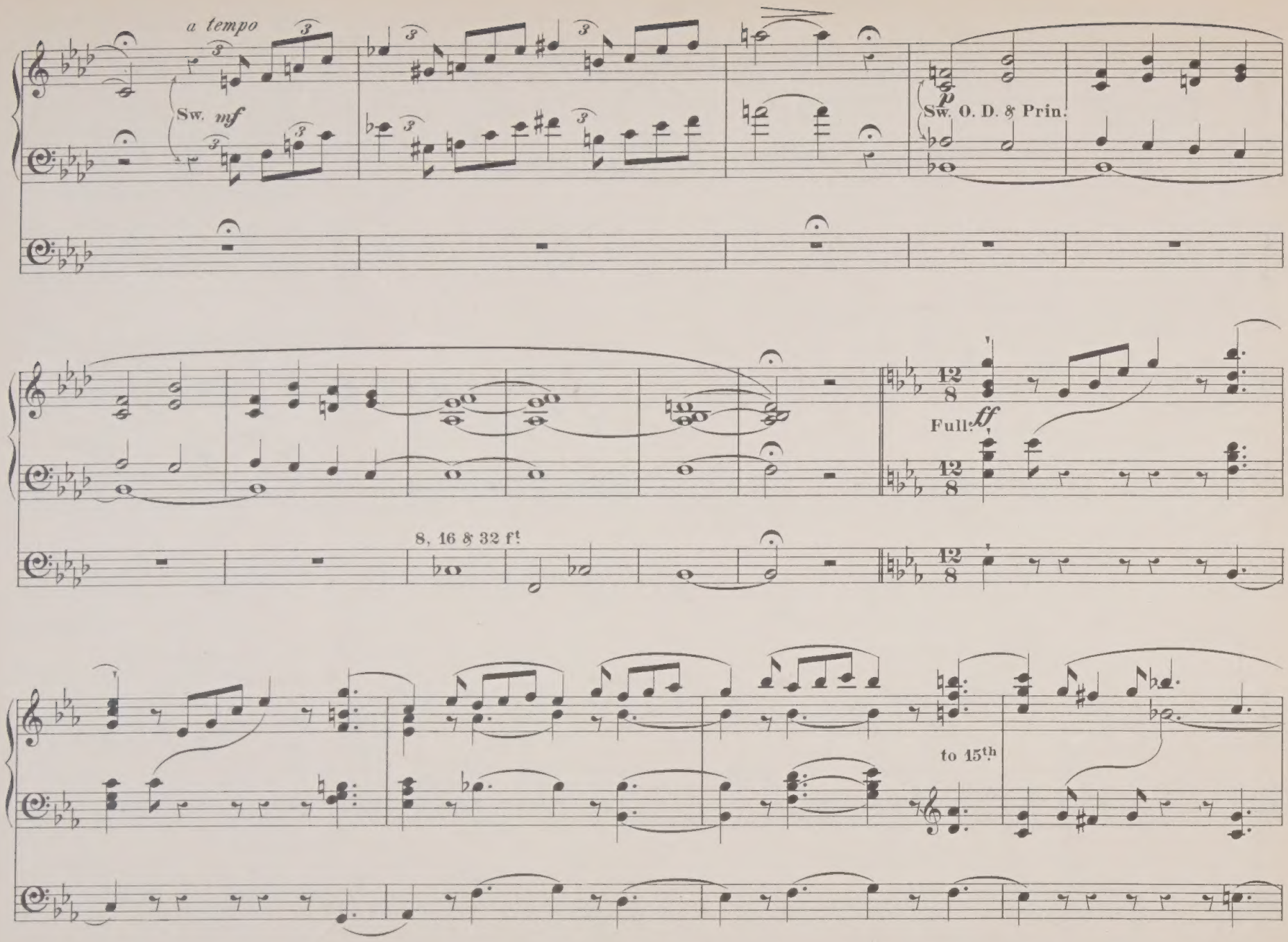

Reduce to 15th
R.
L.
Sw.

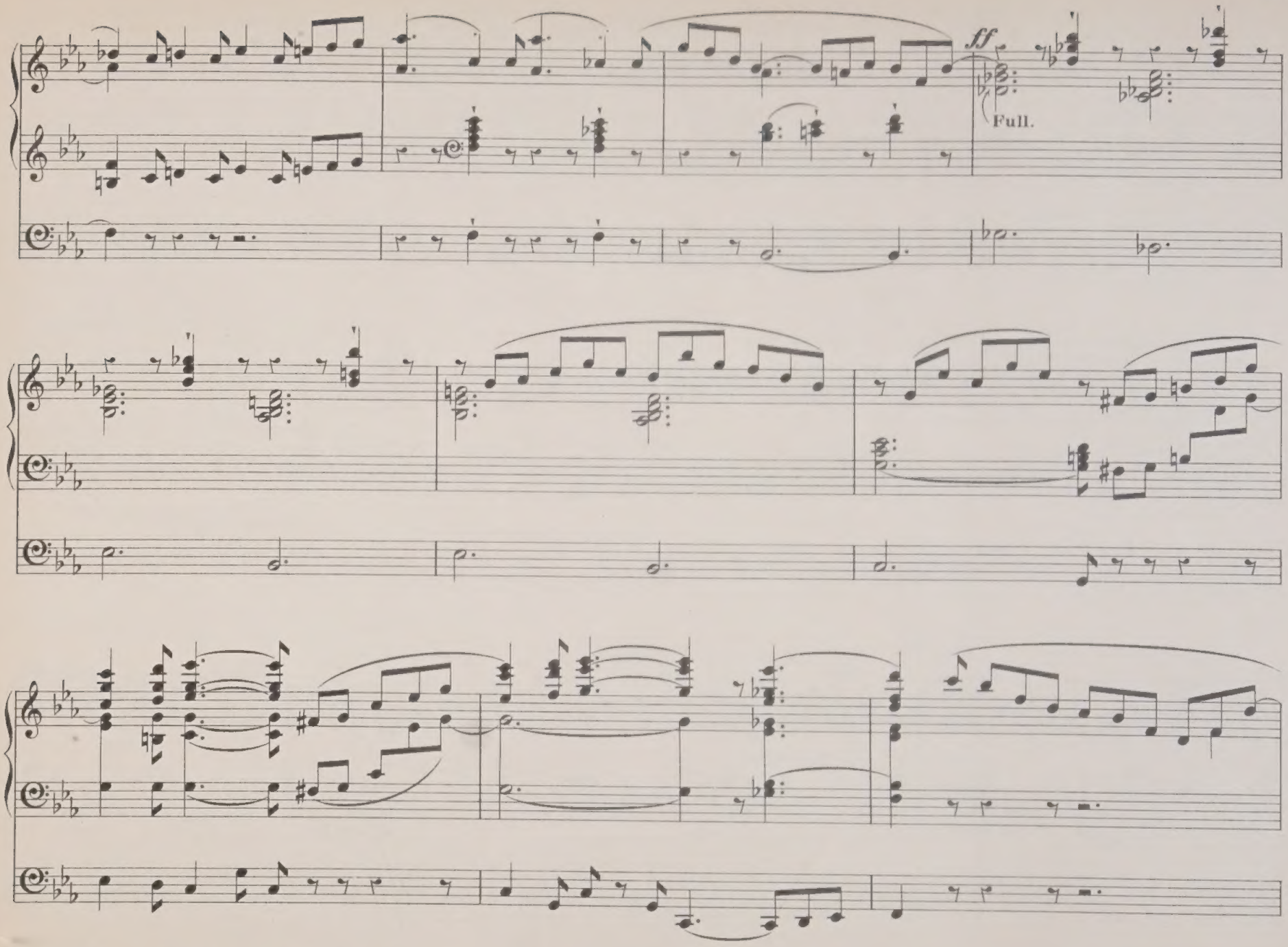

Ch. 8 8 4 f!
mp
f
Sw. (Closed)
mp
Ch.
f
Sw.
A
G! 8 f! (Coup. to Sw.)
A
to 15th ff
L.
R.

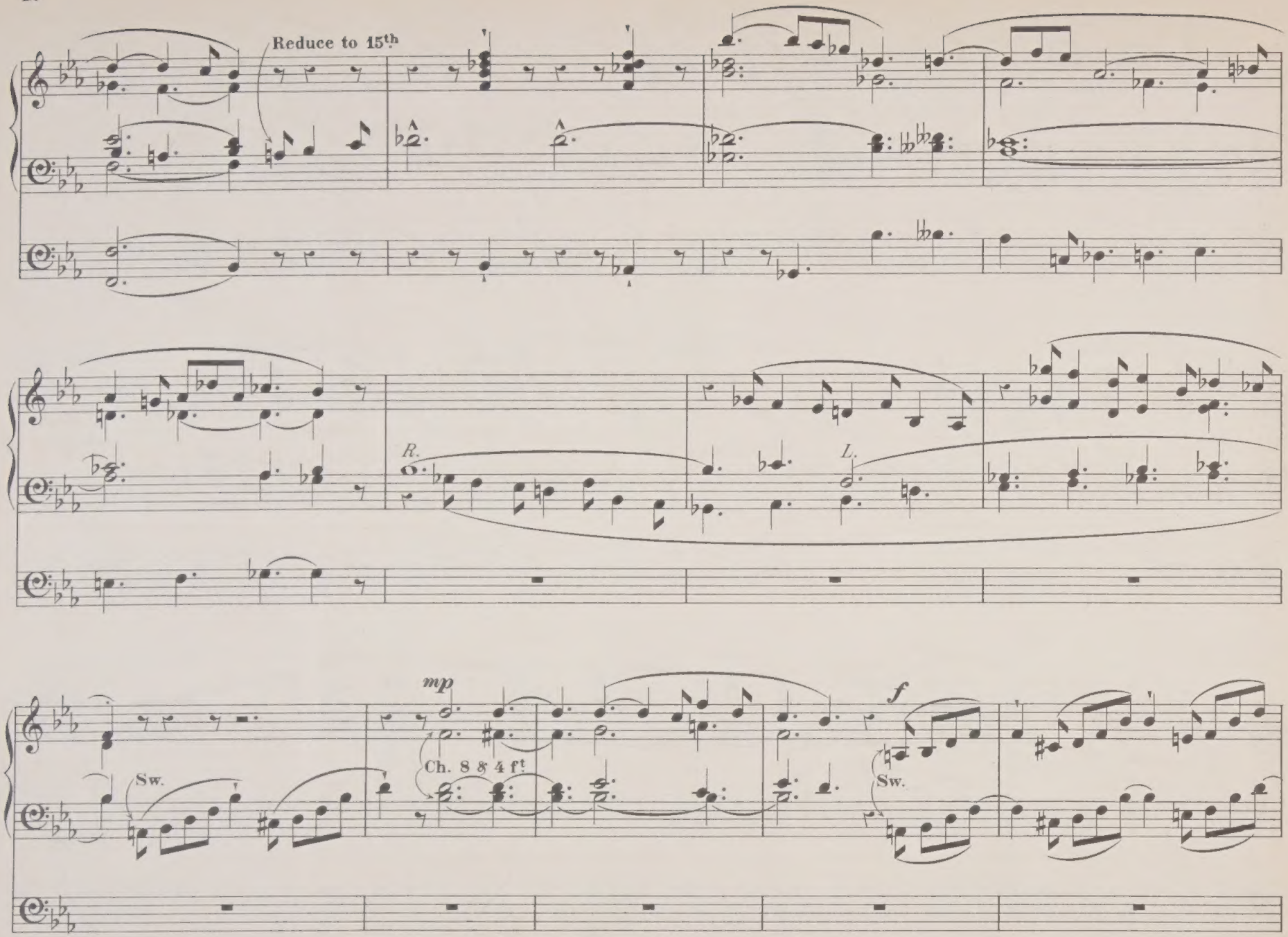

L.
Full.

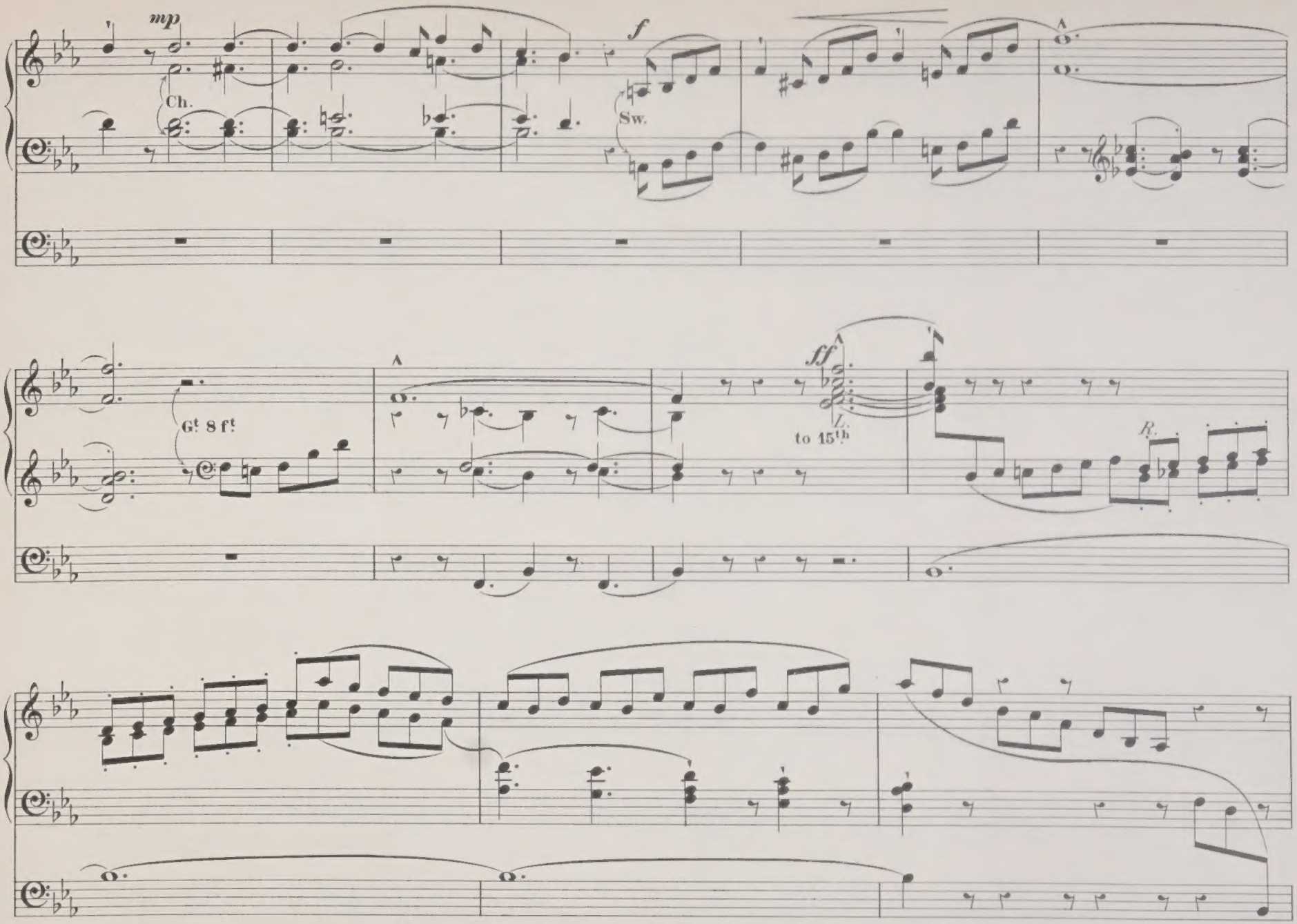

L'istesso tempo.
mf
Gt 8 ft (Coup. to Sw.)
L.
Ch. 8 & 4 ft

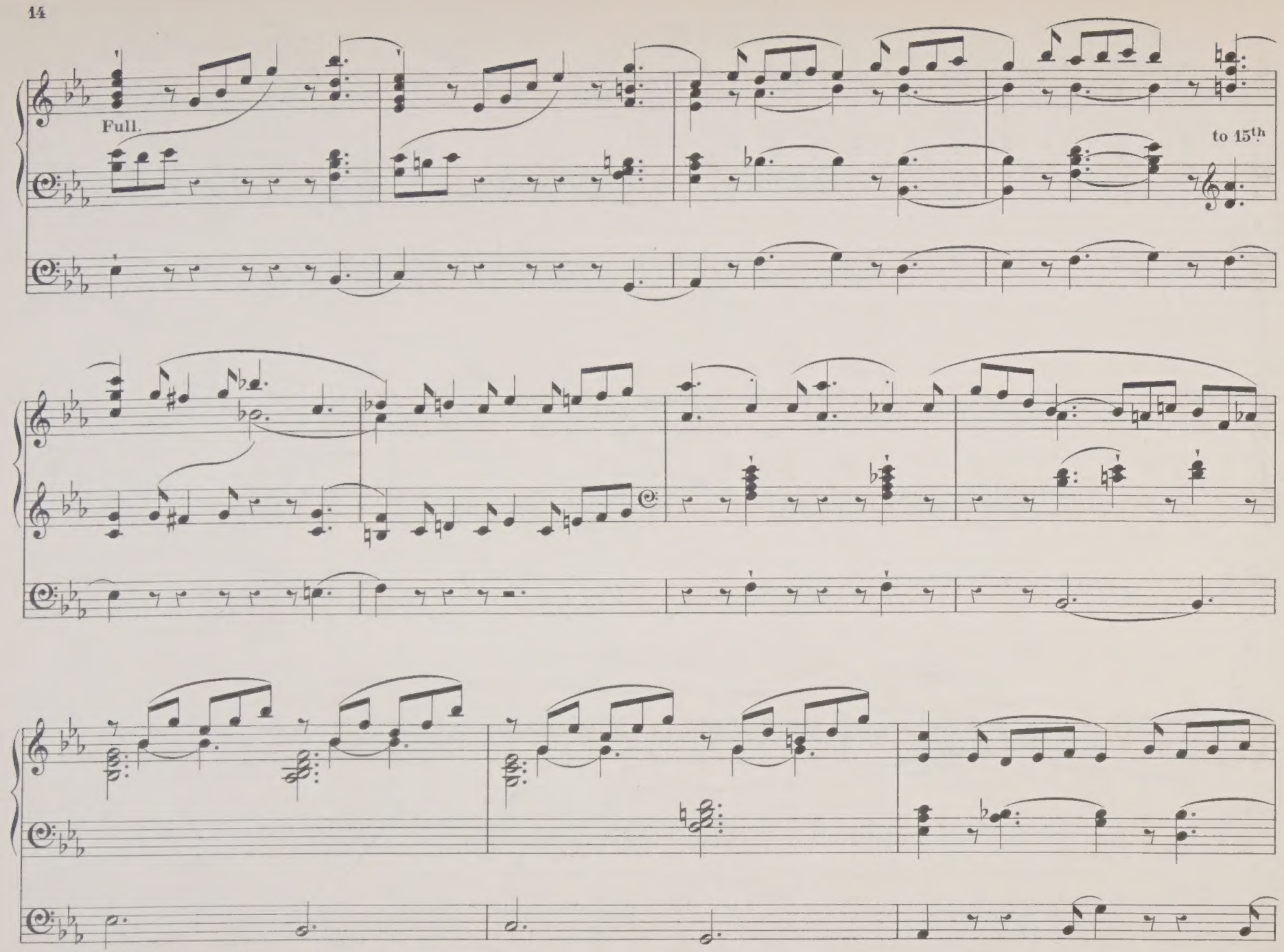

Ch.
Vox Angelica.
p
rit.
a tempo
mf
Full Sw.
rit.
p
Ch. Gamba.

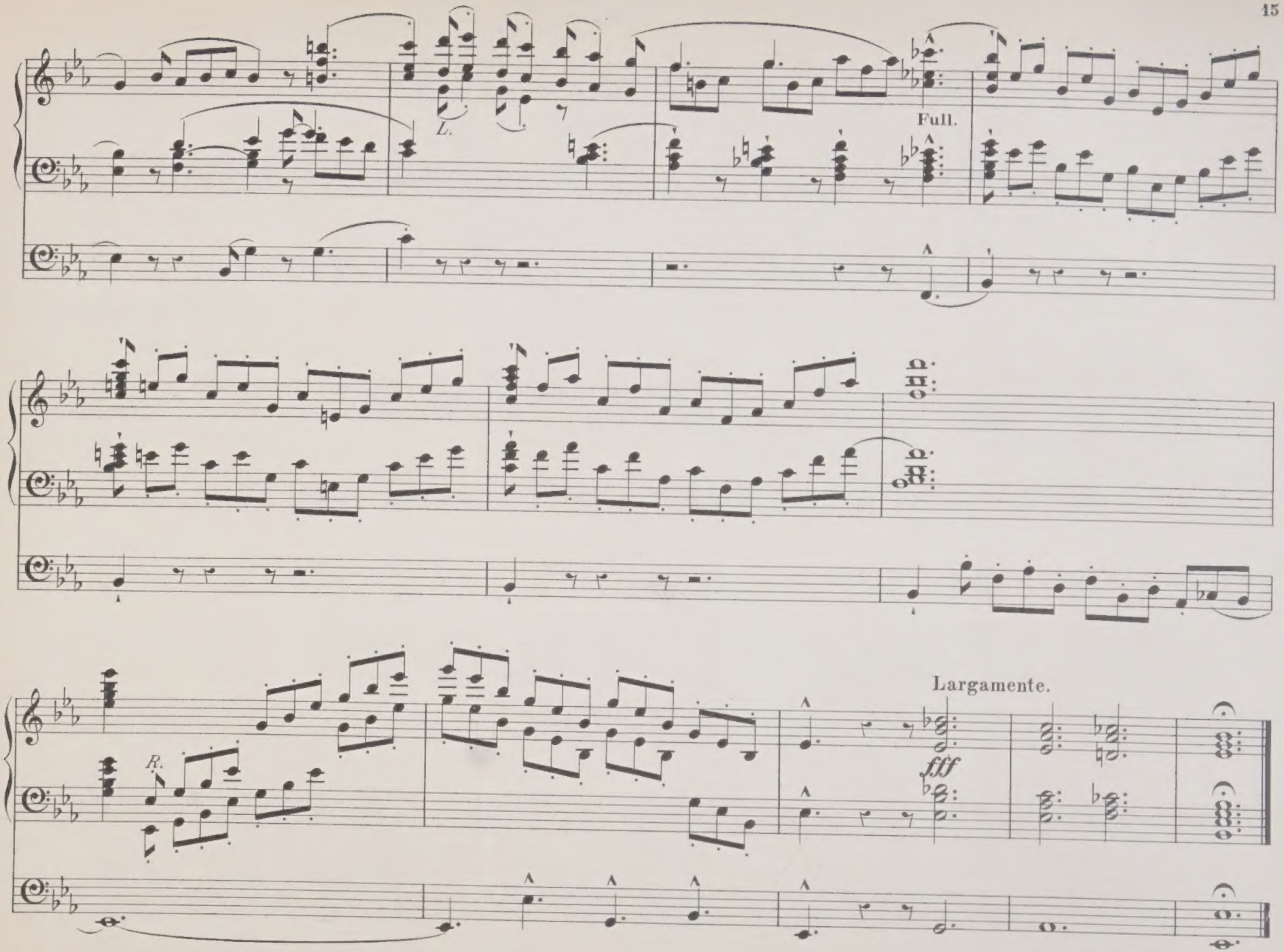

a tempo
Sw. mf
Sw. O. D. & Prin.
p
Full
ff
8, 16 & 32 ft
to 15th


ff
Full.


Reduce to 15th
R.
L.
mp
Ch. 8 & 4 ft.
Sw.
f
Sw.


mp
Ch.
f
Sw.
Gt 8 ft
ff
L.
to 15th
R.


Full.
to 15th


L.
Full.
R.
Largamente.
fff

Six Pieces for the Organ.

Composed
by

William Faulkes.

(Organist of S. Margaret's Church, Anfield, Liverpool.)

Ent. Sta. Hall.

Price 4/- net.

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The registering of the following pieces may be varied according to the arrangement of the stops, &c., which are at the disposal of the performer. The registering indicated is intended as a guide to the Organist as to the effect required by the Author.

WM. FAULKES.
(Organist of St. Margaret's Church, Anfield, L-pool.)

March 1897.

To

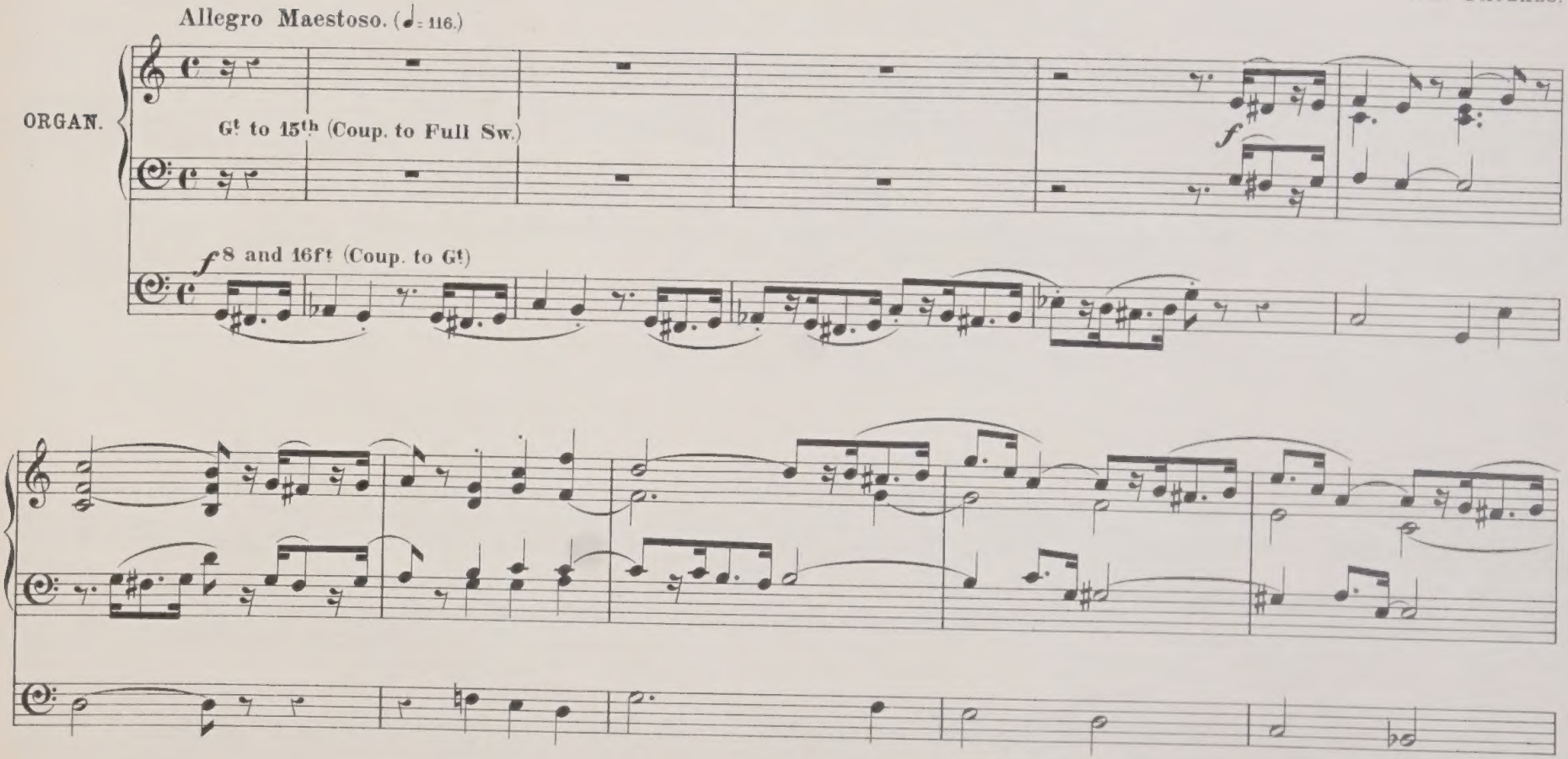
DR. A. L. PEACE.

(Organist of St. George's Hall, Liverpool.)

MARCH.

No. 1.

WM. FAULKES.



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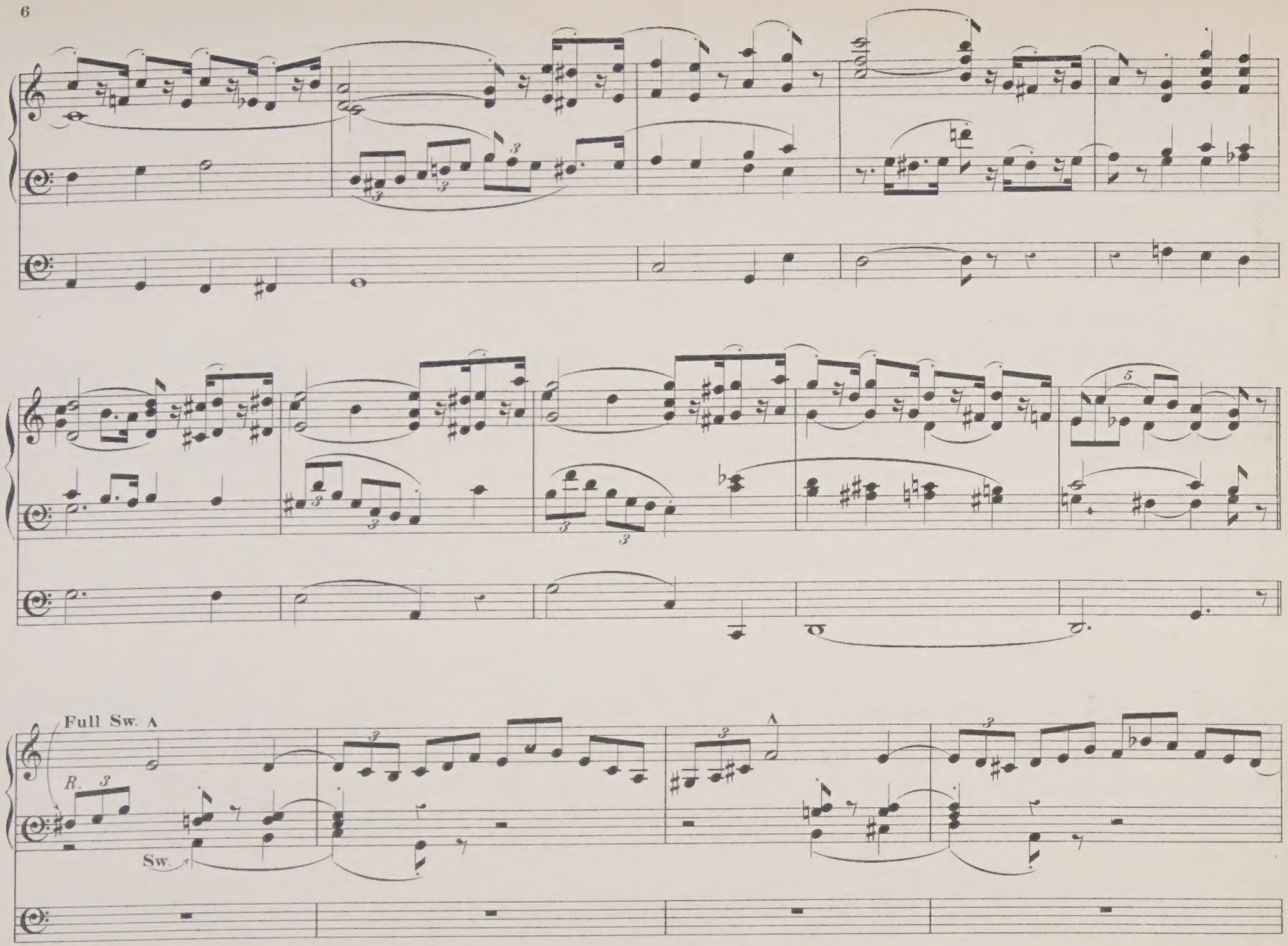
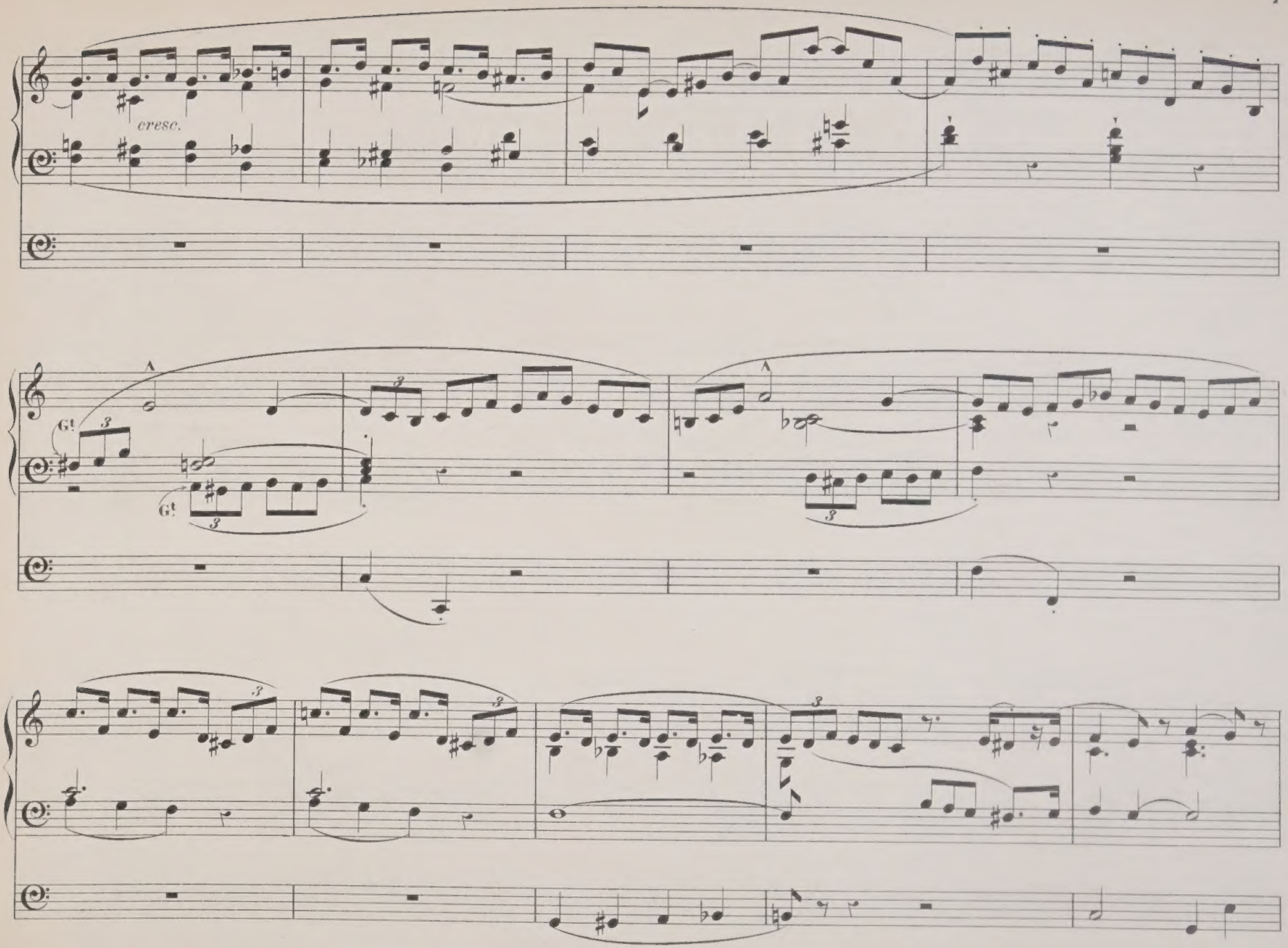
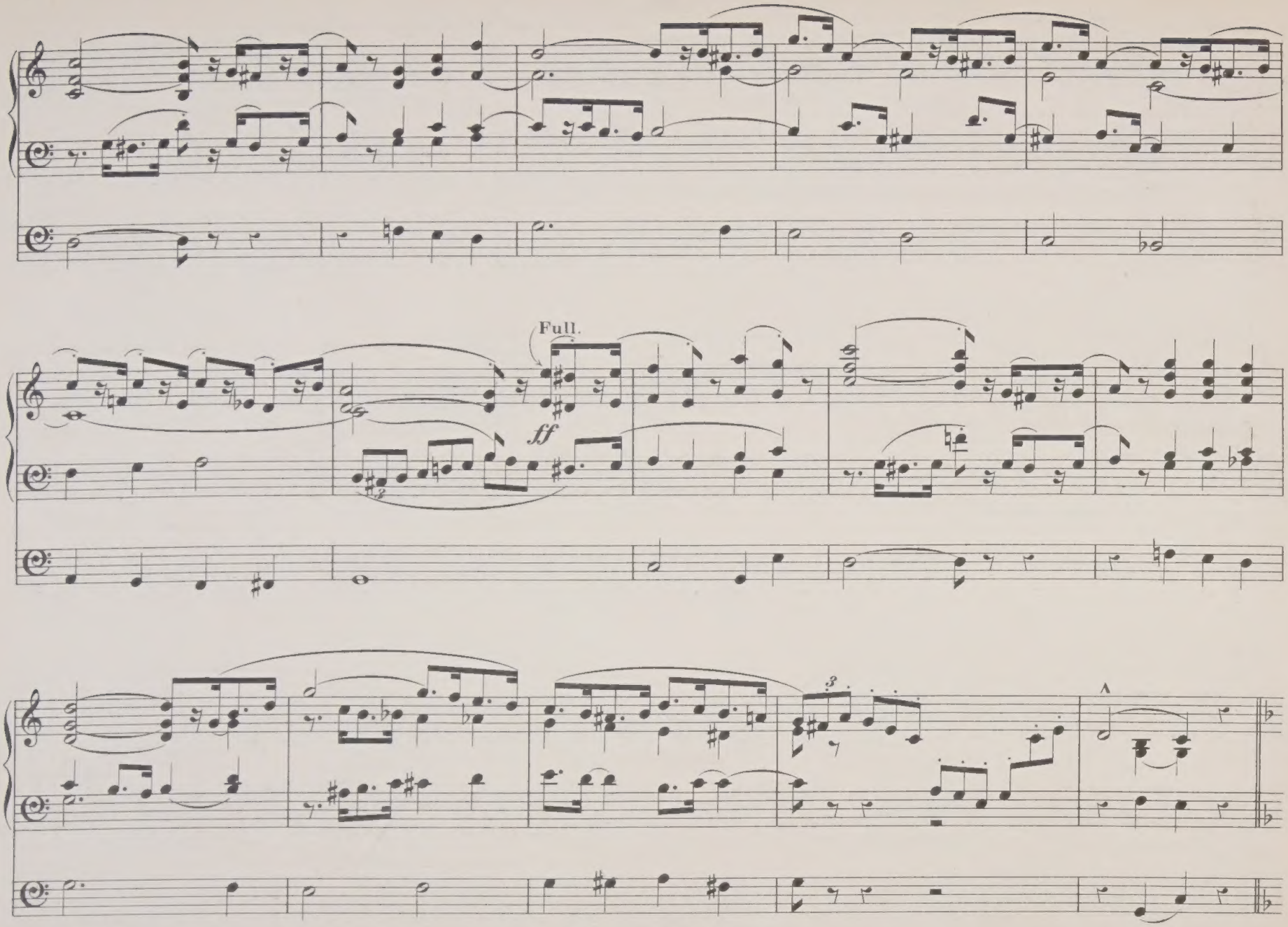
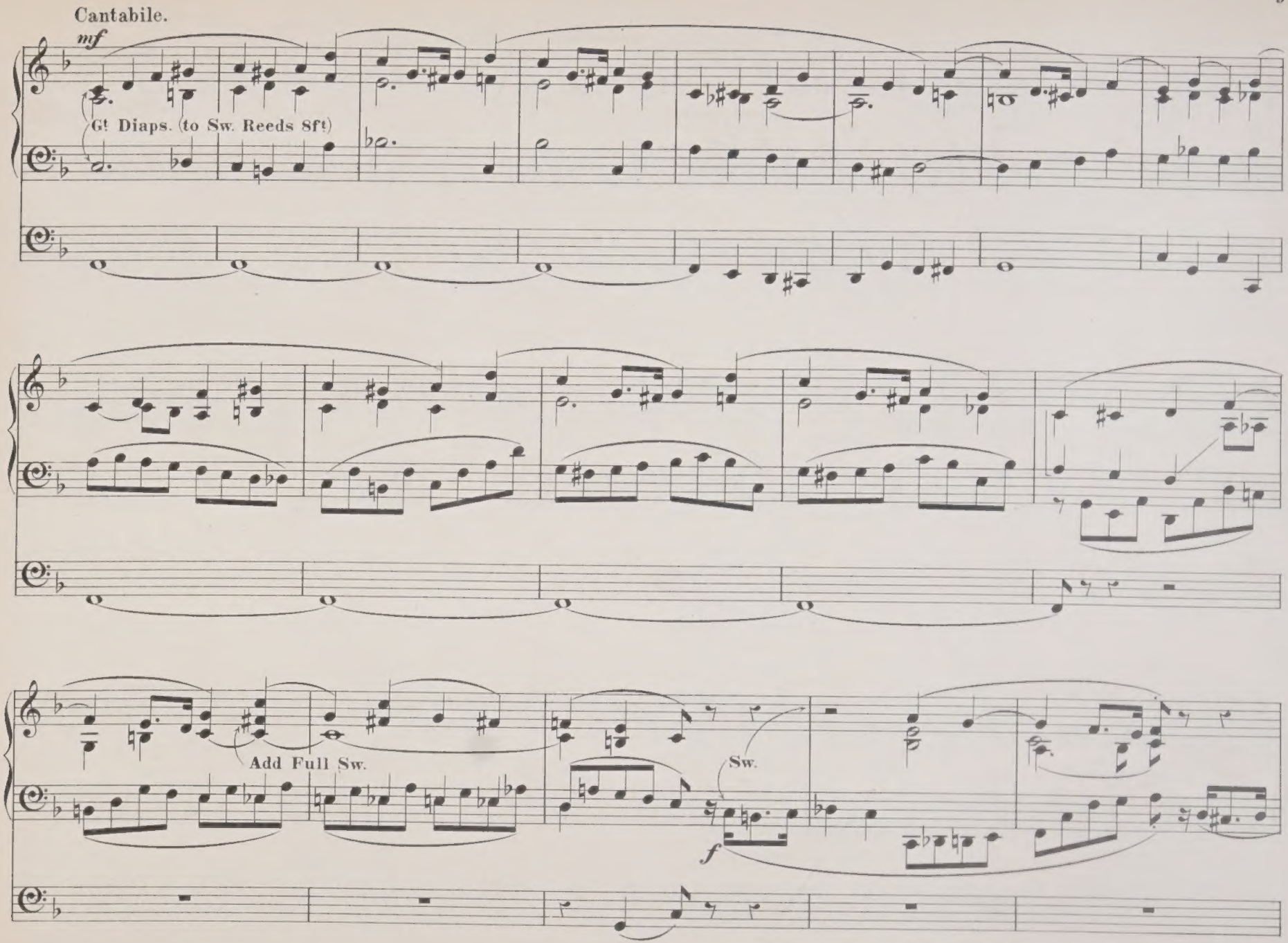
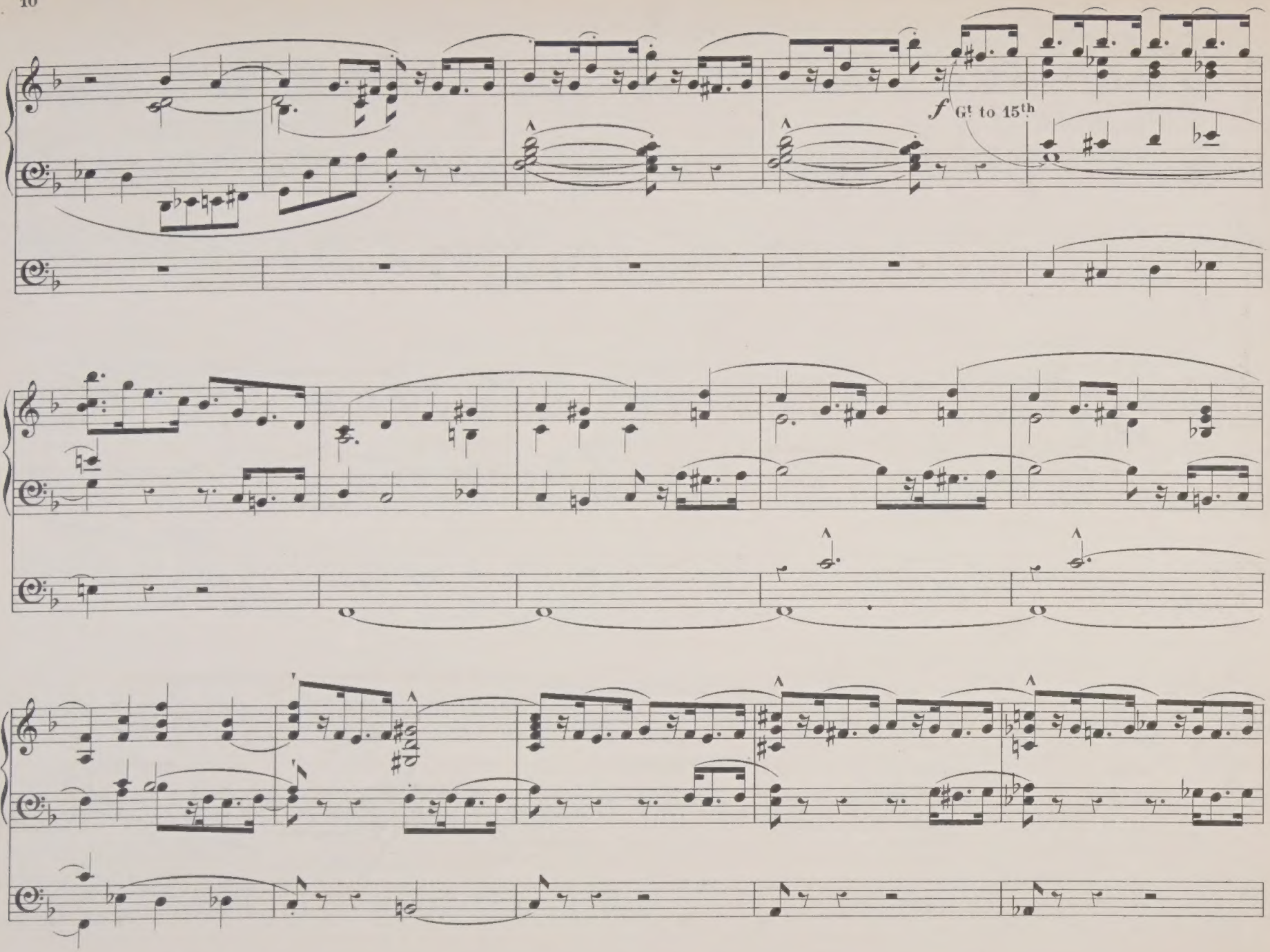
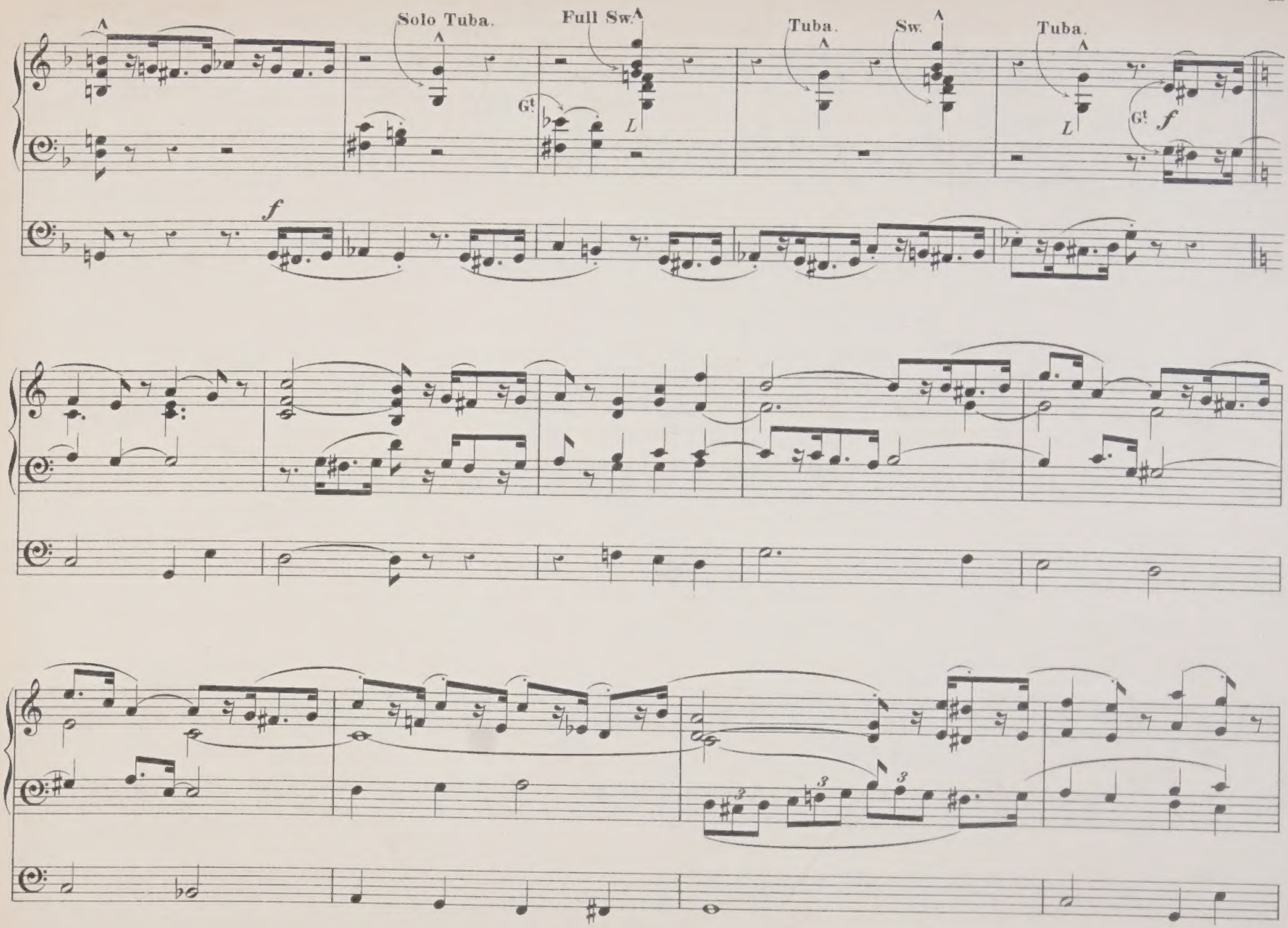

Full Sw. A
R. 3
Sw.
A

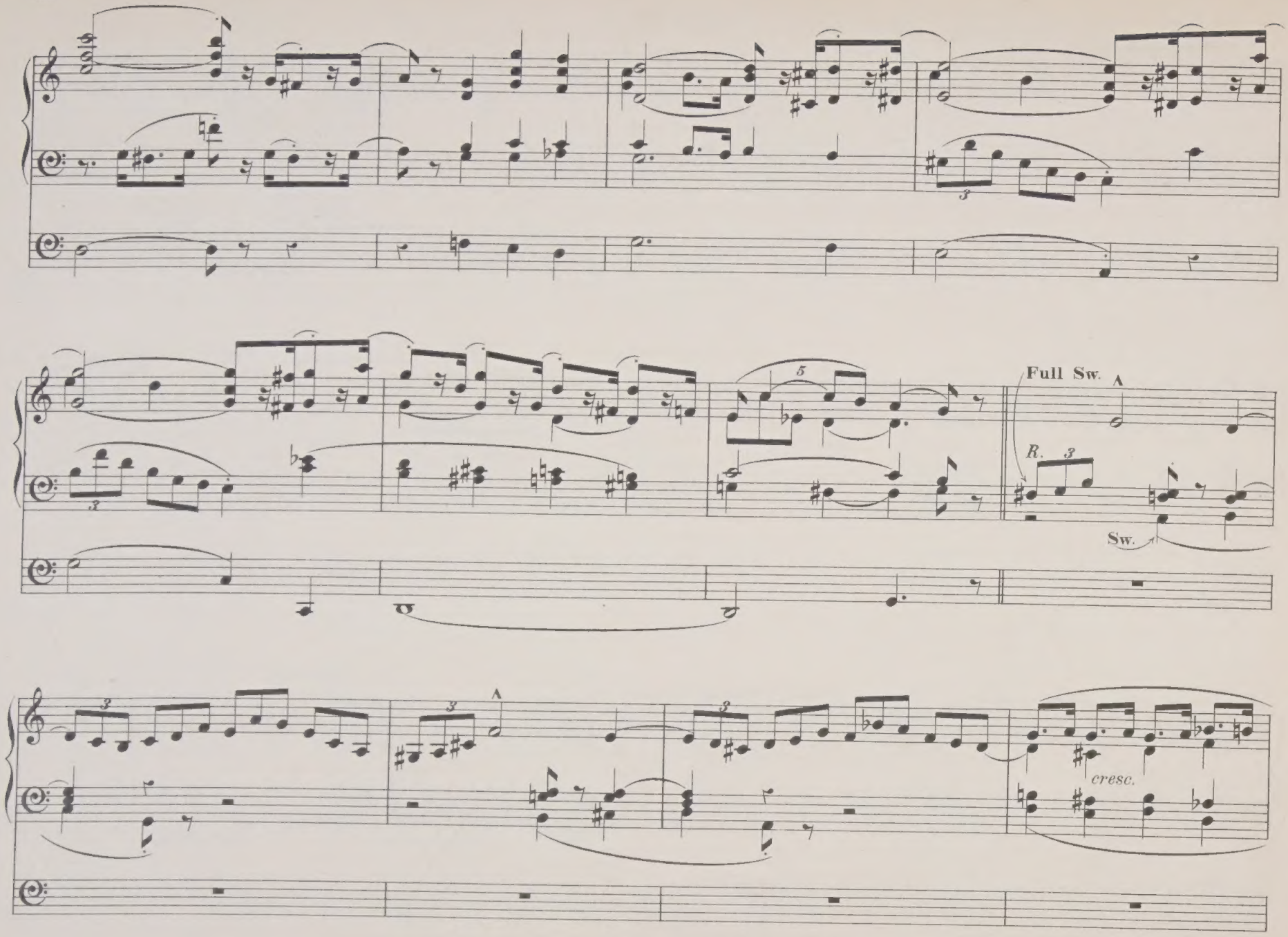

cresc.
A
G!
G!
A

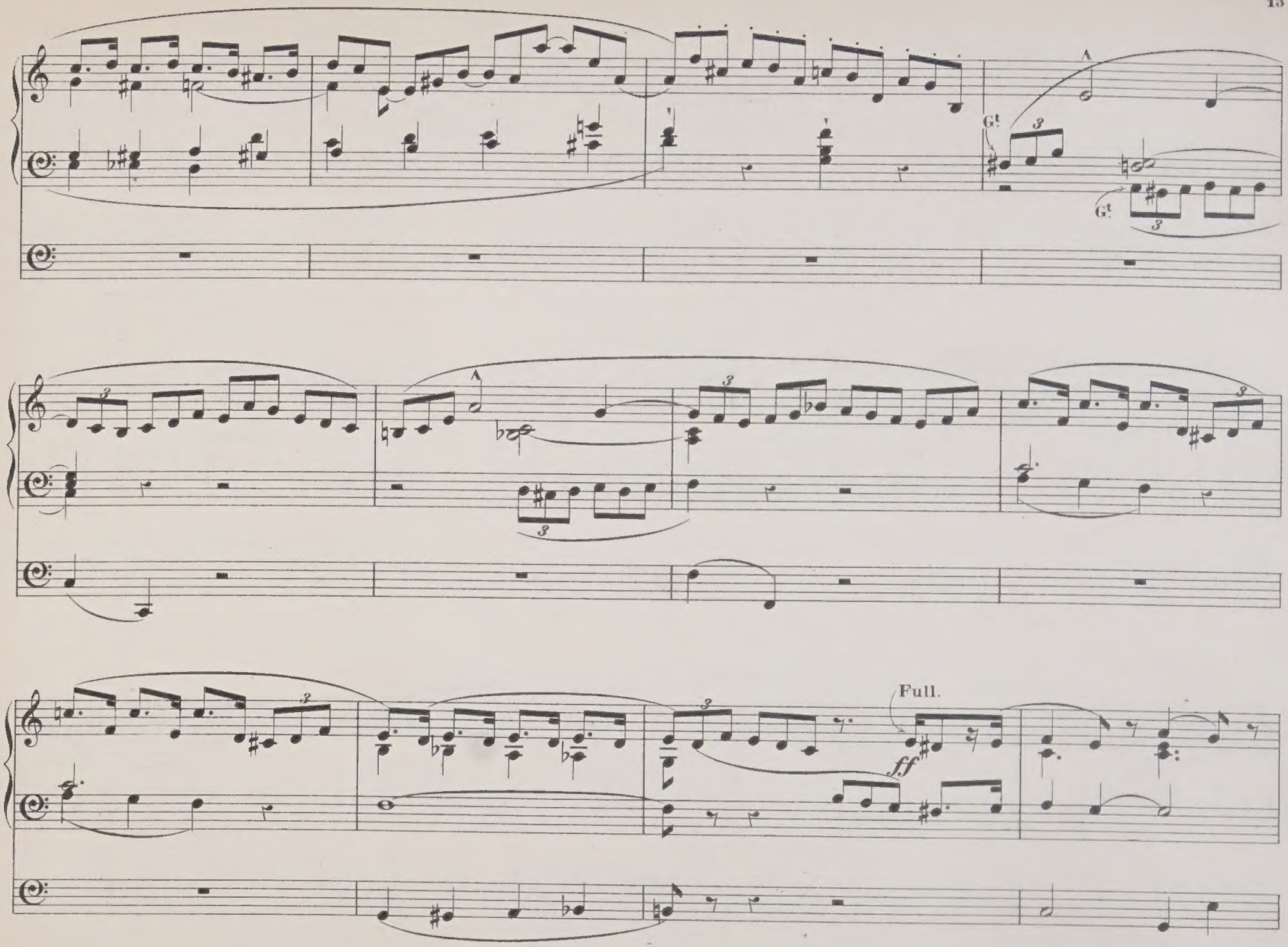

Full.
ff
A

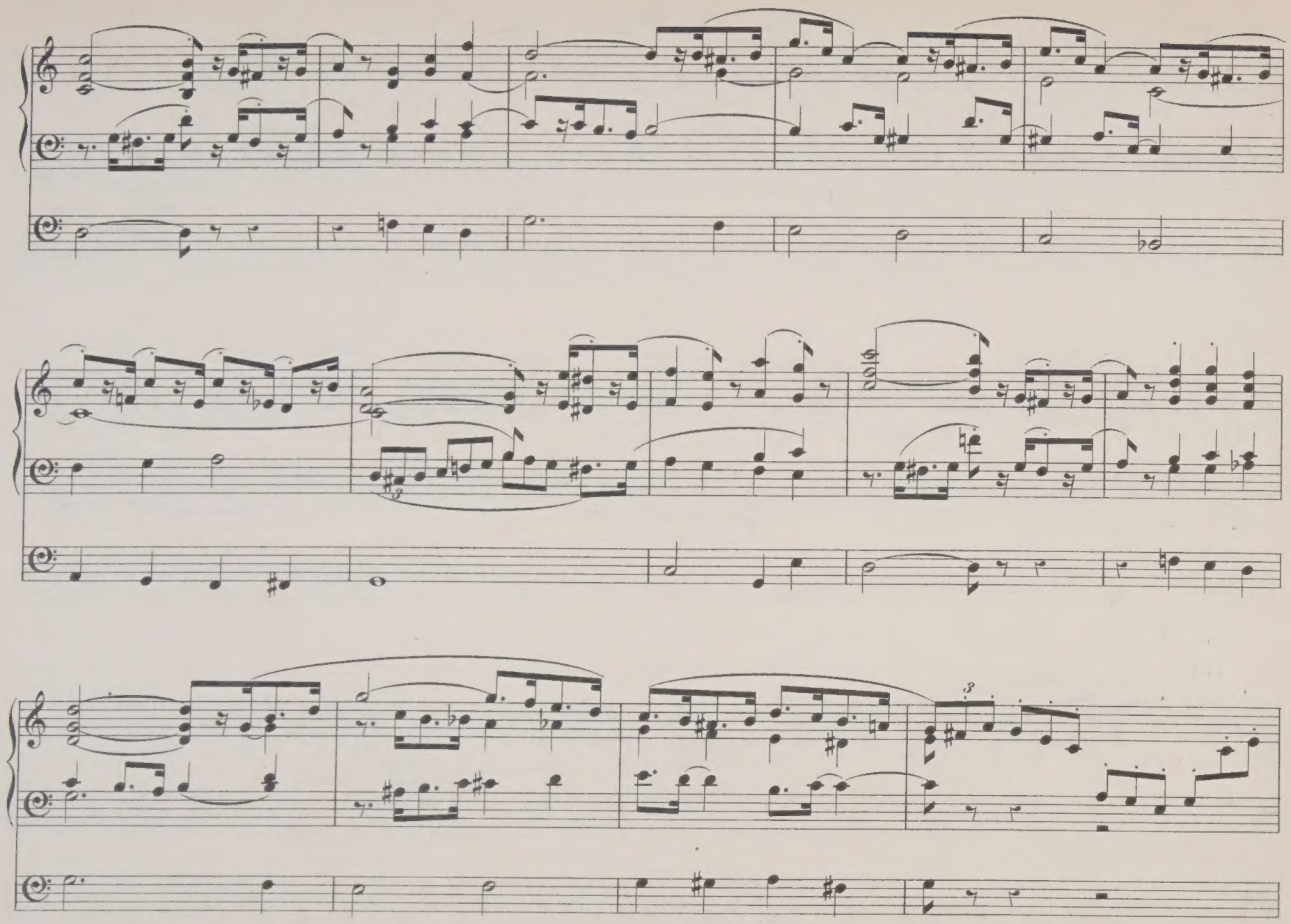

Cantabile.
mf
G! Diaps. (to Sw. Reeds 8ft)
Add Full Sw.
Sw.
f

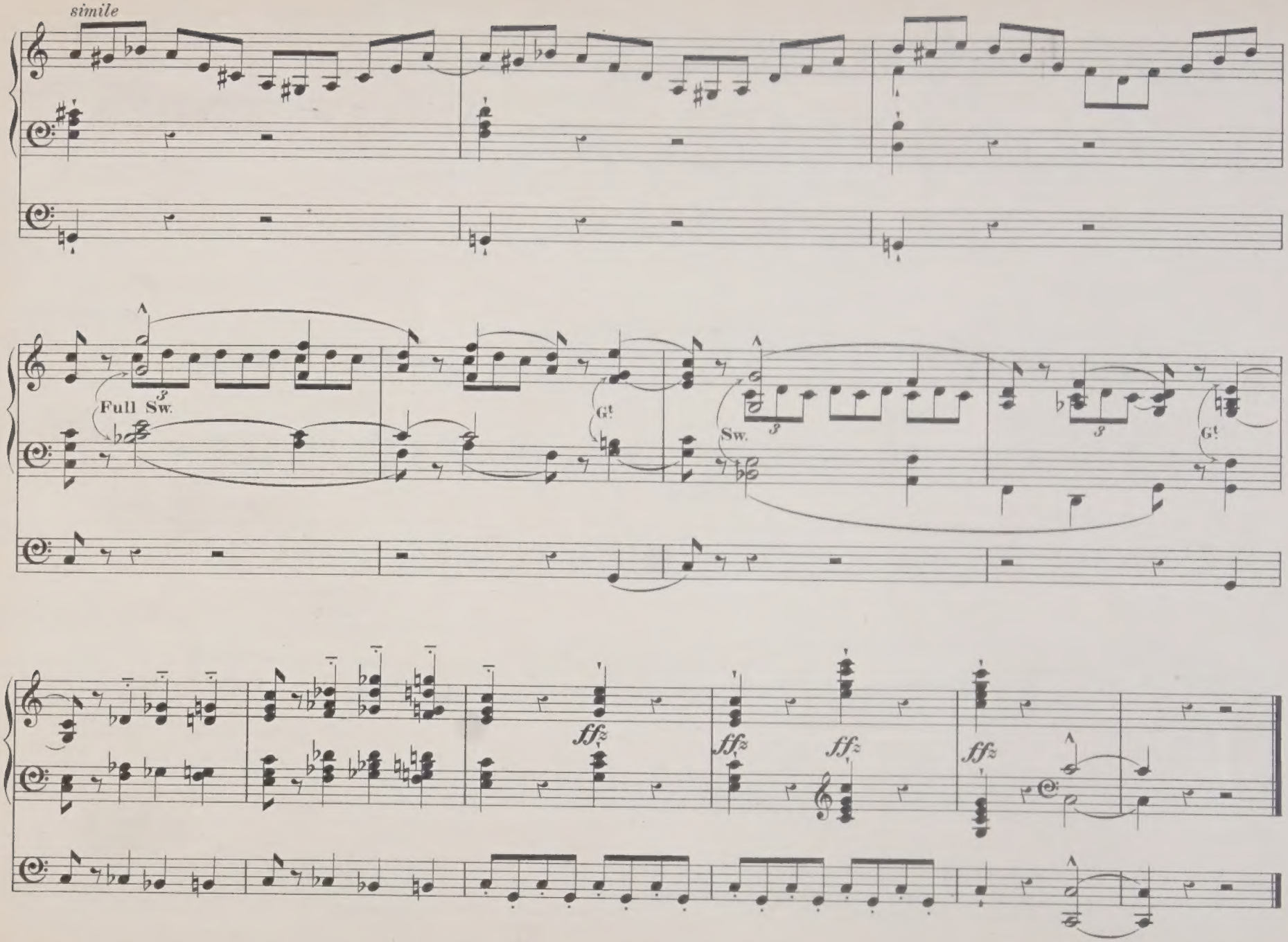

f Gt to 15th


Solo Tuba.
Full Sw.
Tuba.
Sw.
Tuba.
Gt
L
Gt
f
f


Full Sw.
A
R.
Sw.
A
cresc.


A
G!
G!
A
Full.
ff




simile
Full Sw.
G!
Sw.
G!
ffz
ffz
ffz
ffz

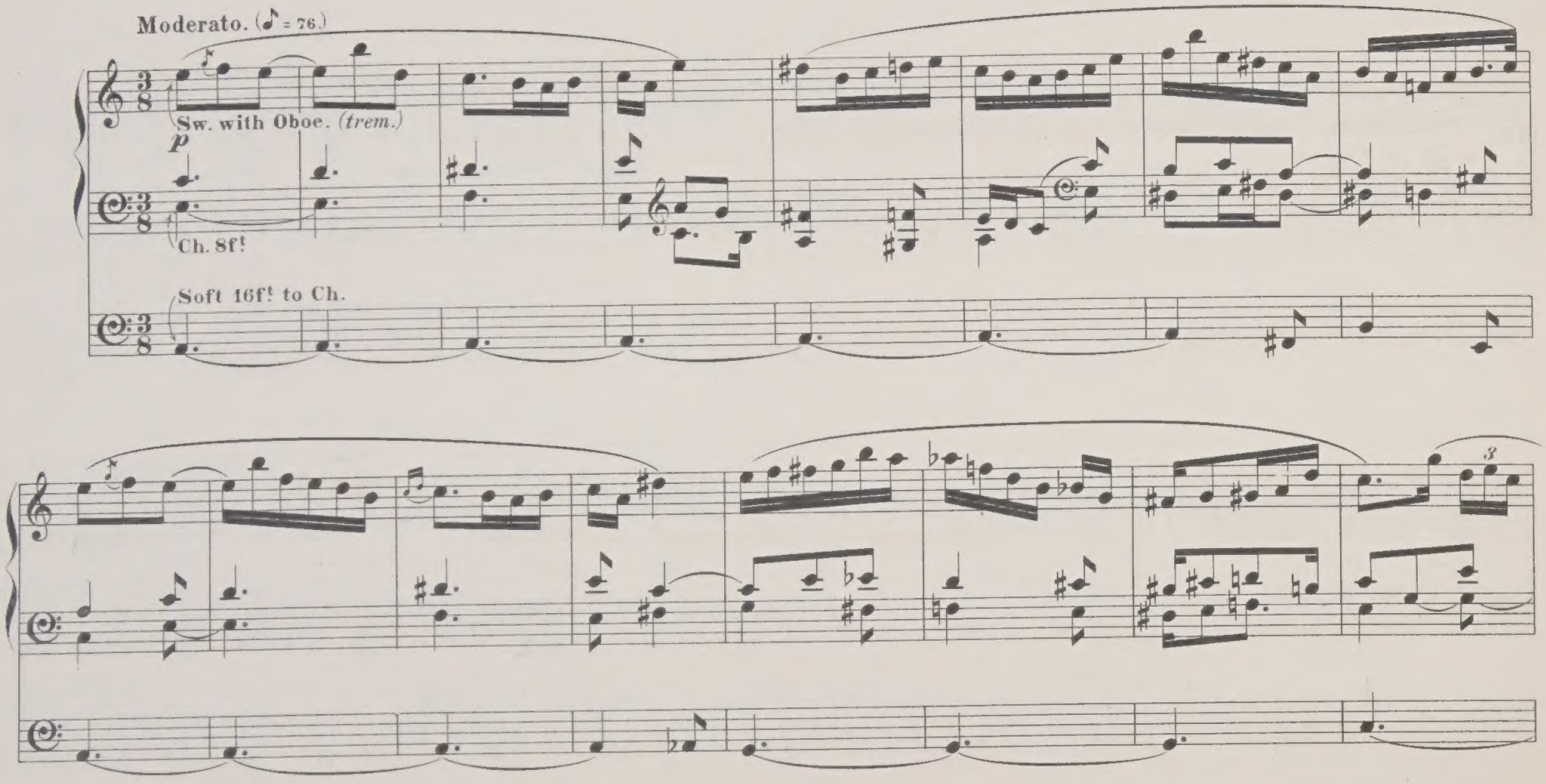
To

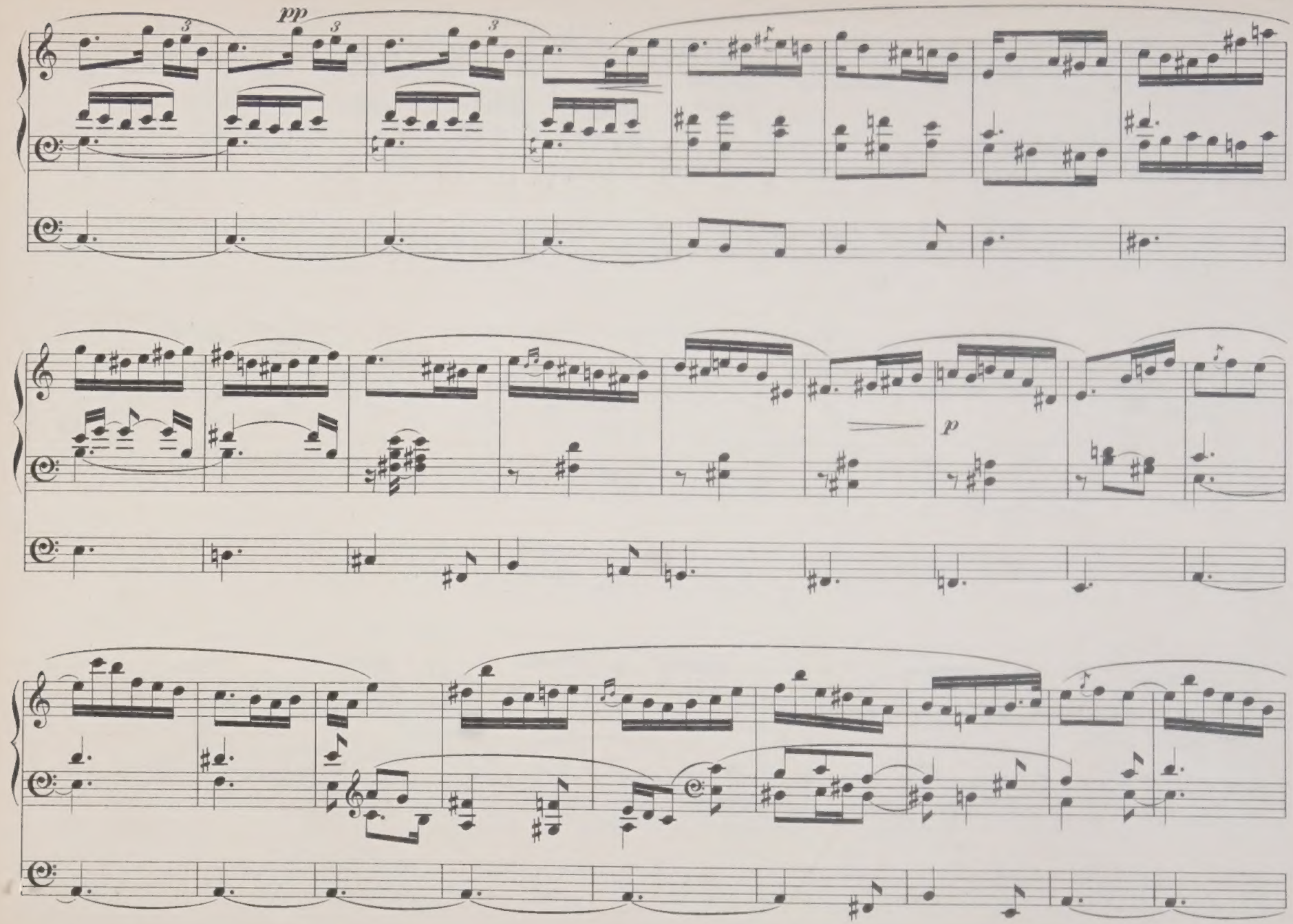
R. FRANCIS LLOYD. Esq. B. Mus. (London).

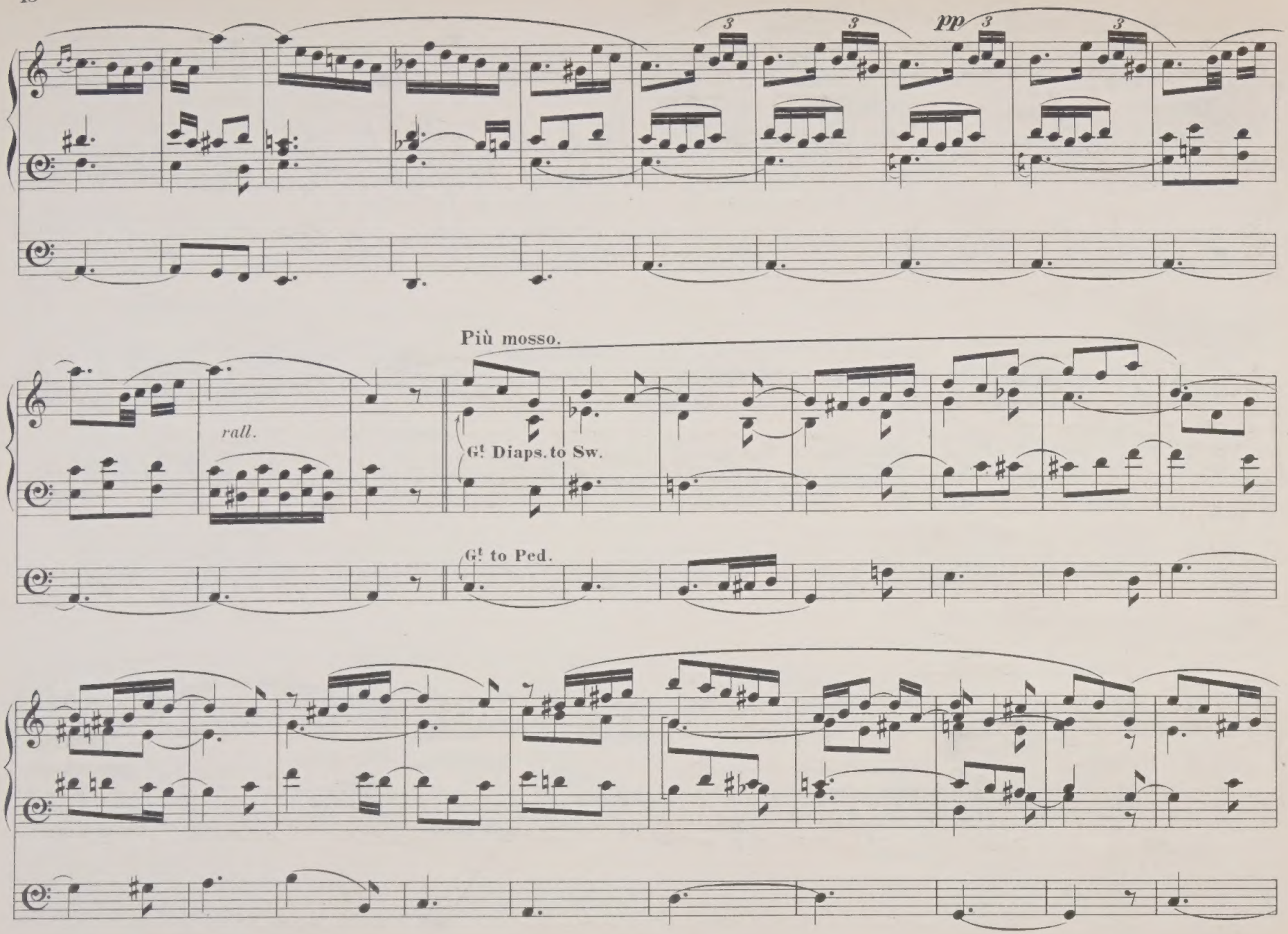
CANTILÈNE PASTORALE.

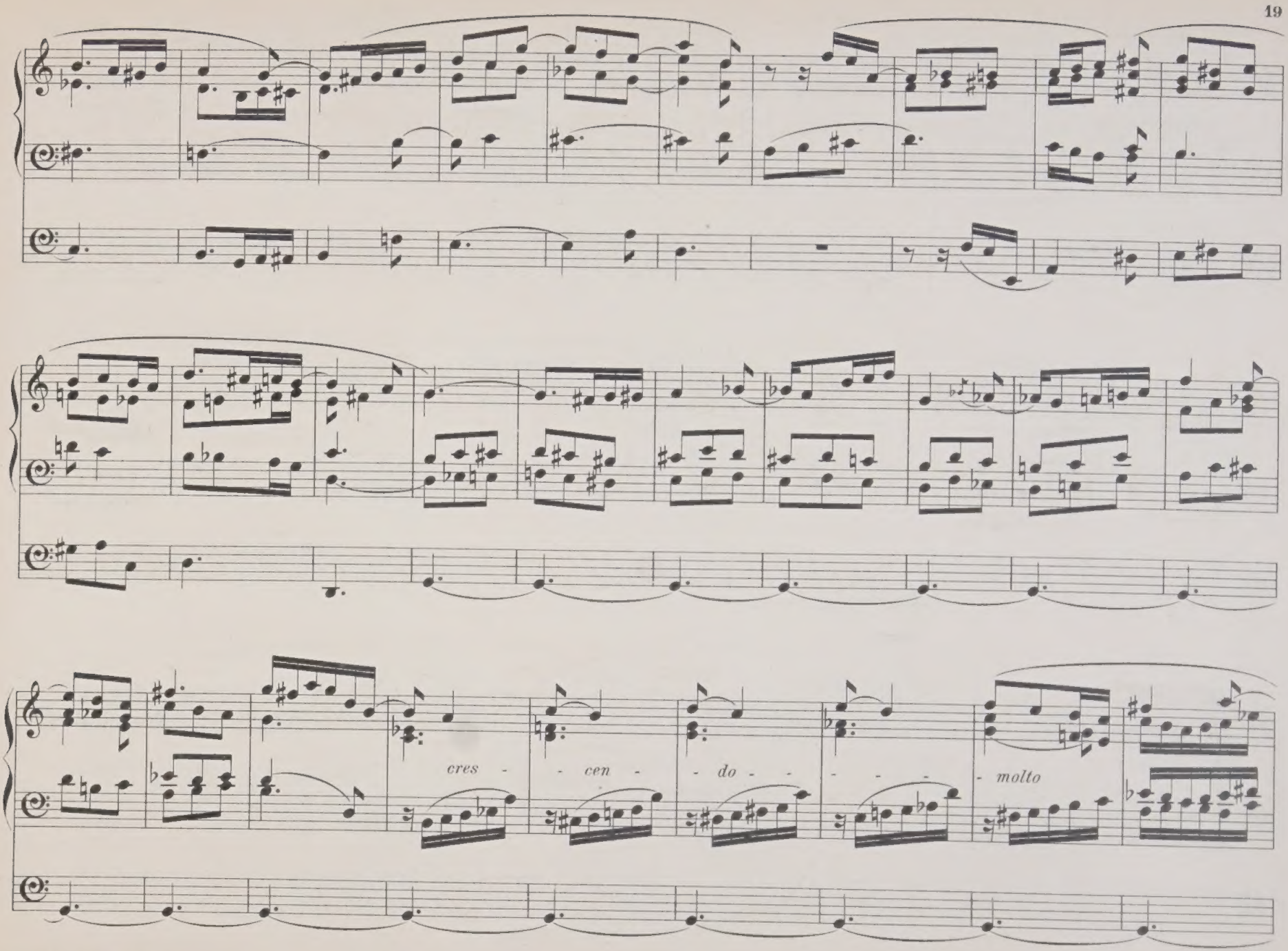
No 2.

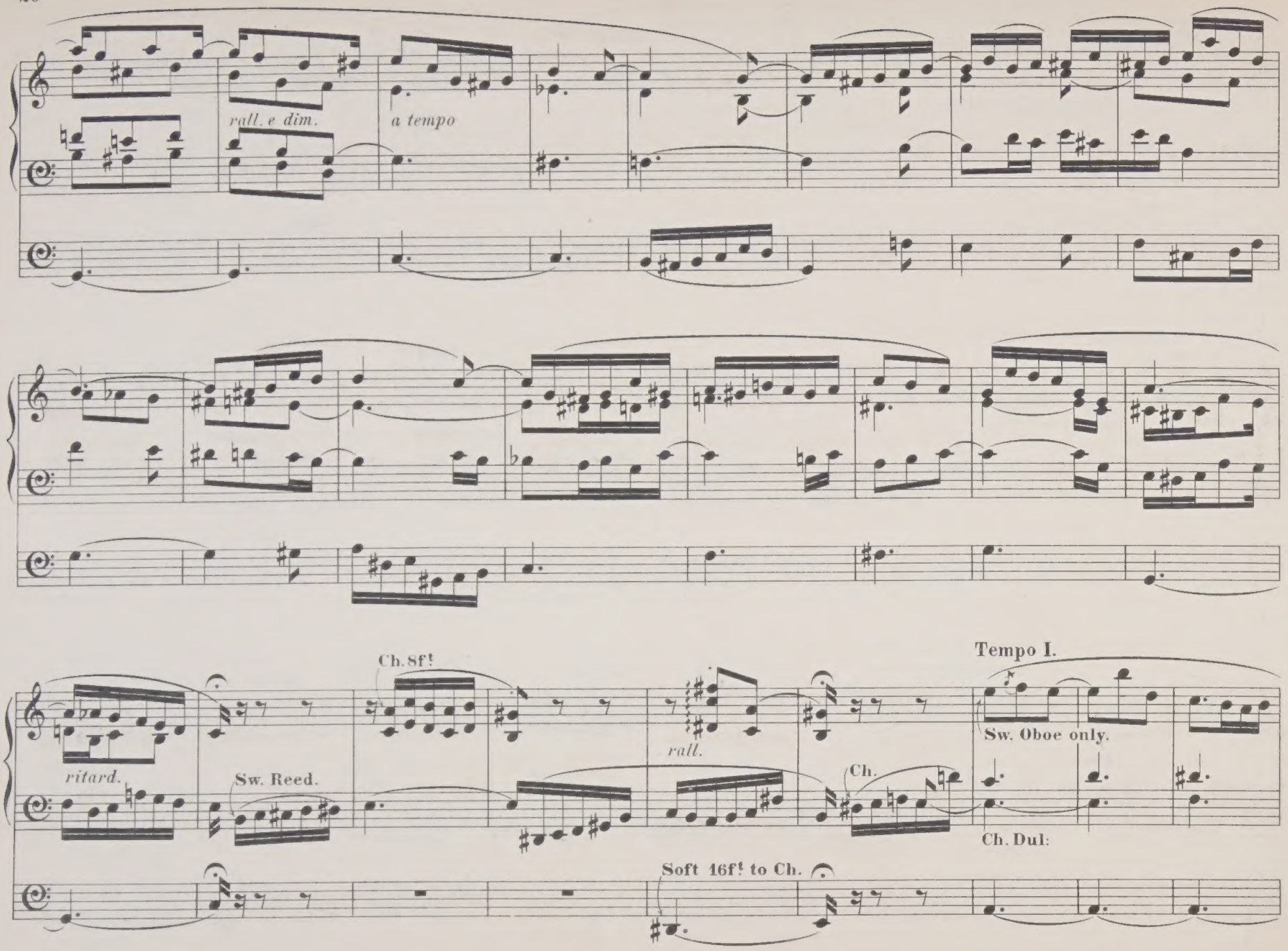
WM FAULKES.

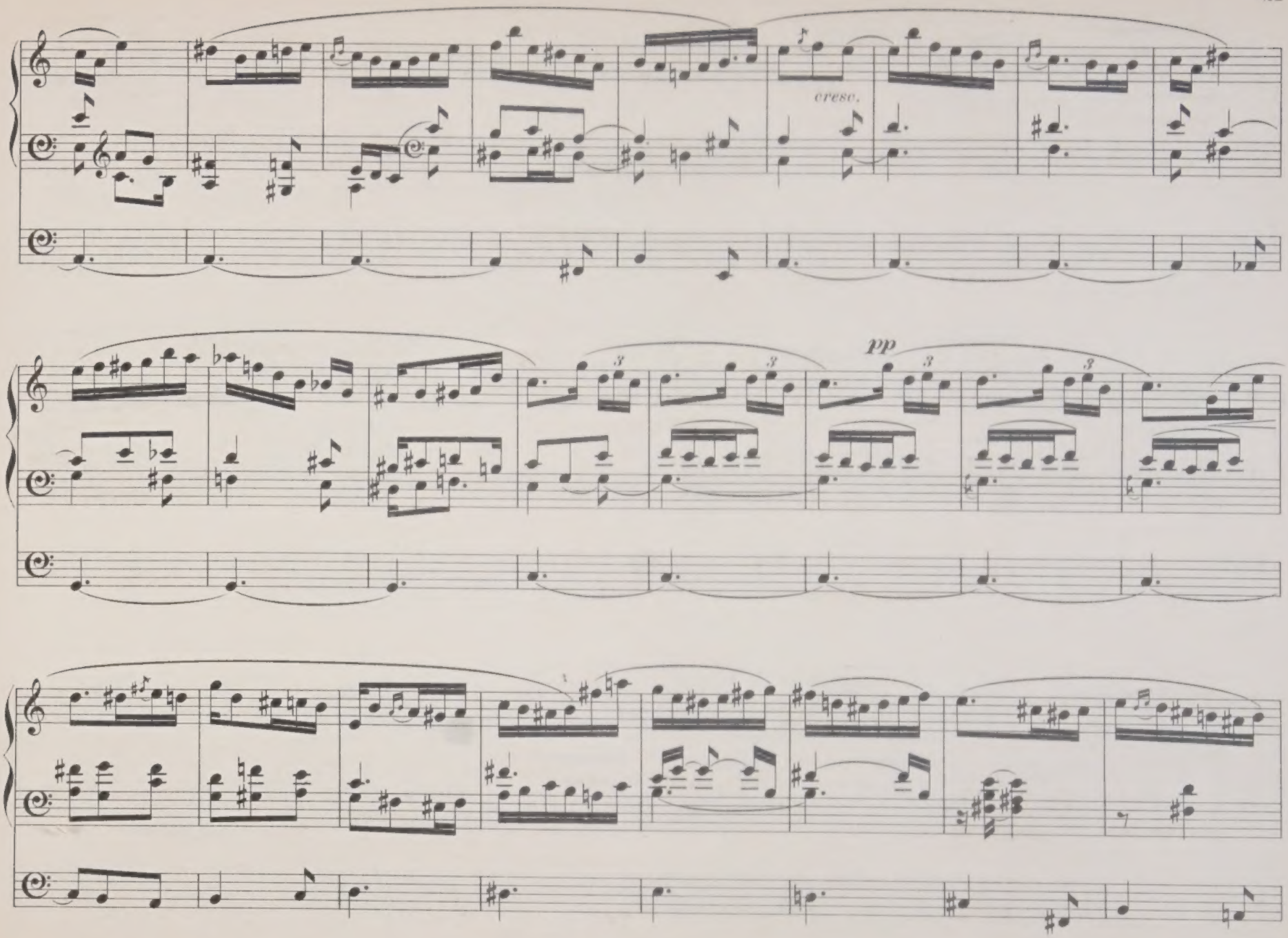


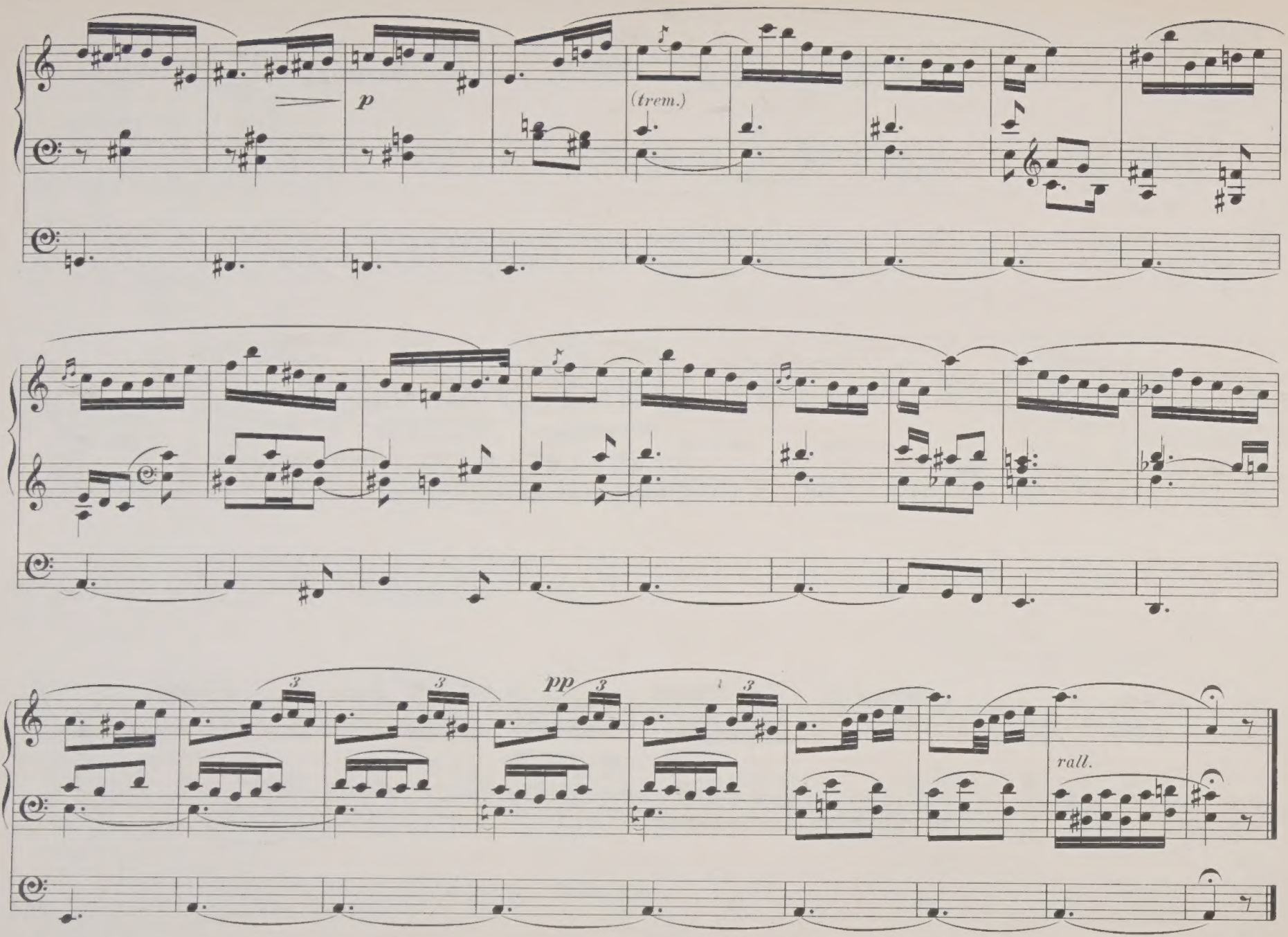

pp
3
3
3
p


pp
Più mosso.
rall.
G! Diaps. to Sw.
G! to Ped.


cres - - cen - - do - - - - - molto


rall. e dim.
a tempo
ritard.
Sw. Reed.
Ch. Sf!
rall.
Ch.
Tempo I.
Sw. Oboe only.
Ch. Dul:
Soft 16f! to Ch.


cresc.
pp

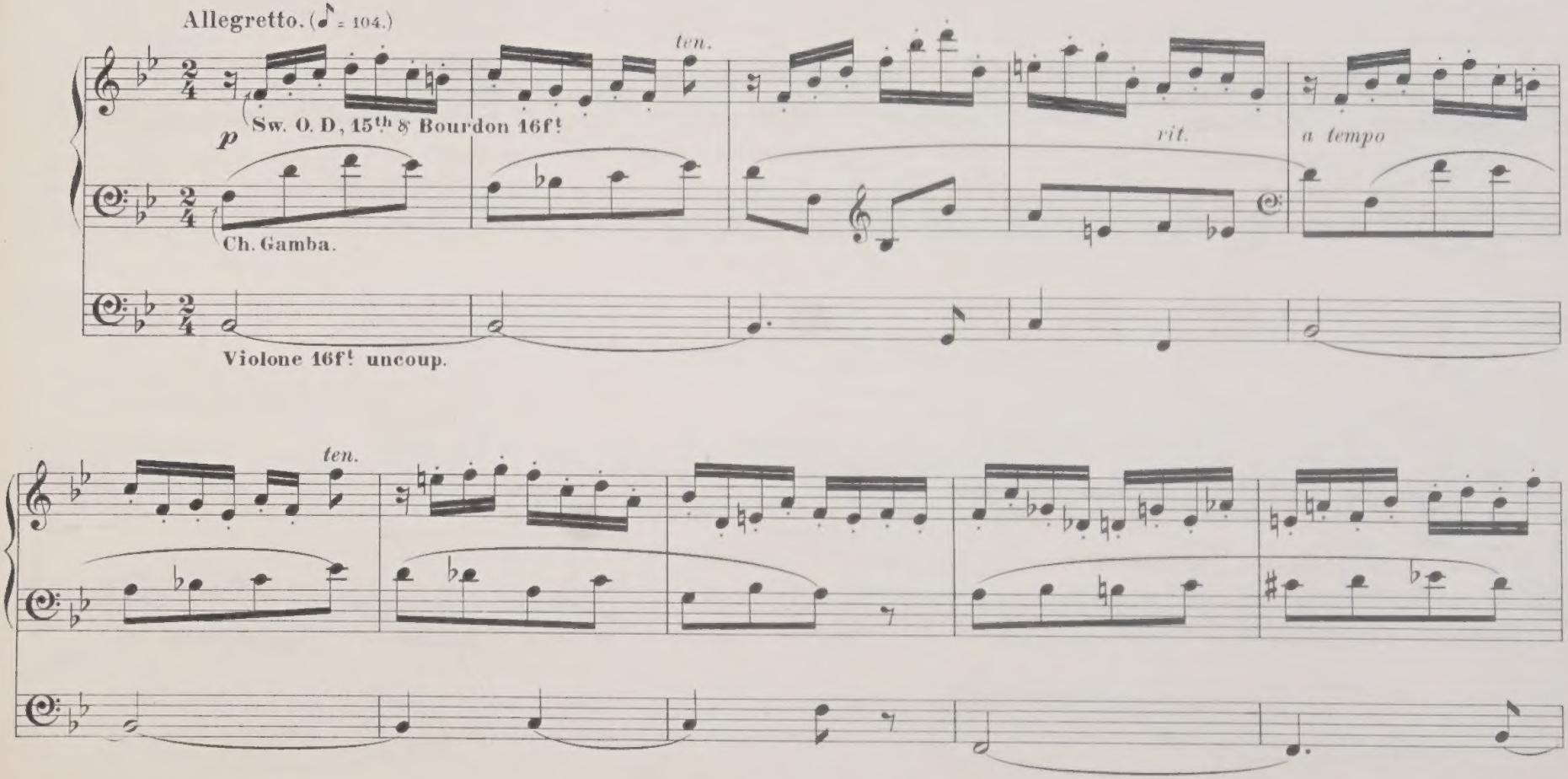

p
(trem.)
pp
rall.

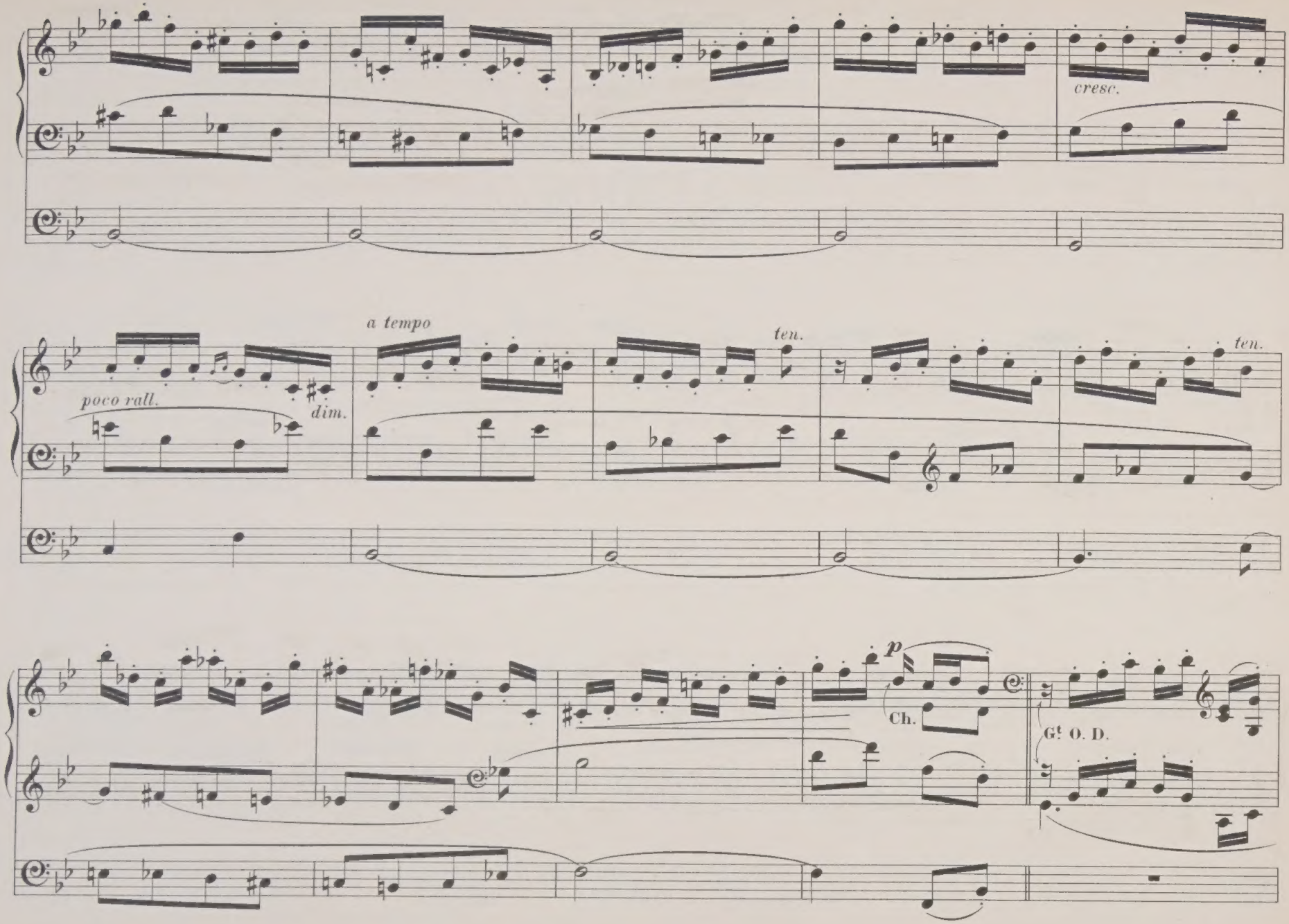
To
C. H. MOODY Esq.
(Organist of the Parish Church, Wigan.)

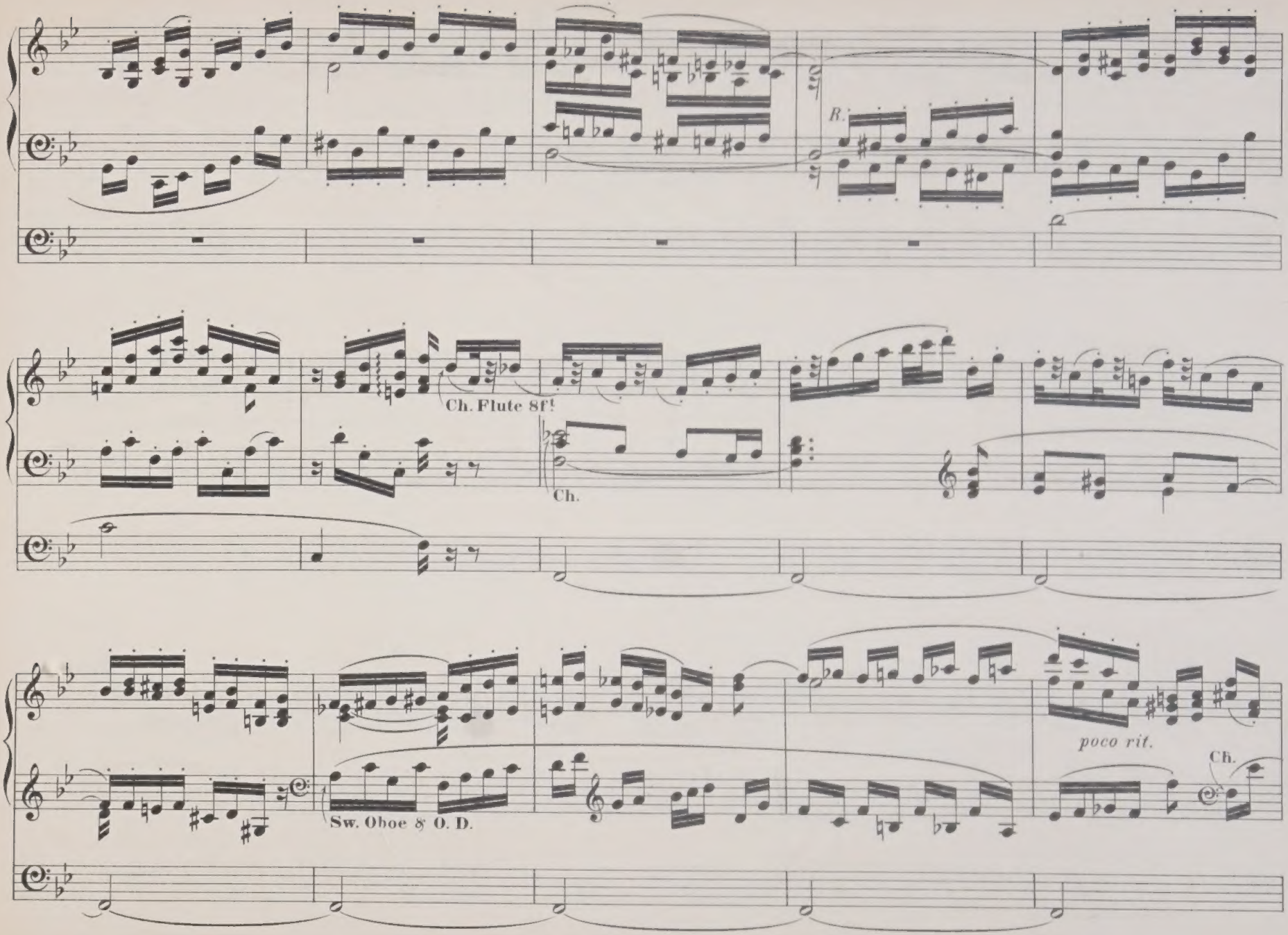
CAPRICE.

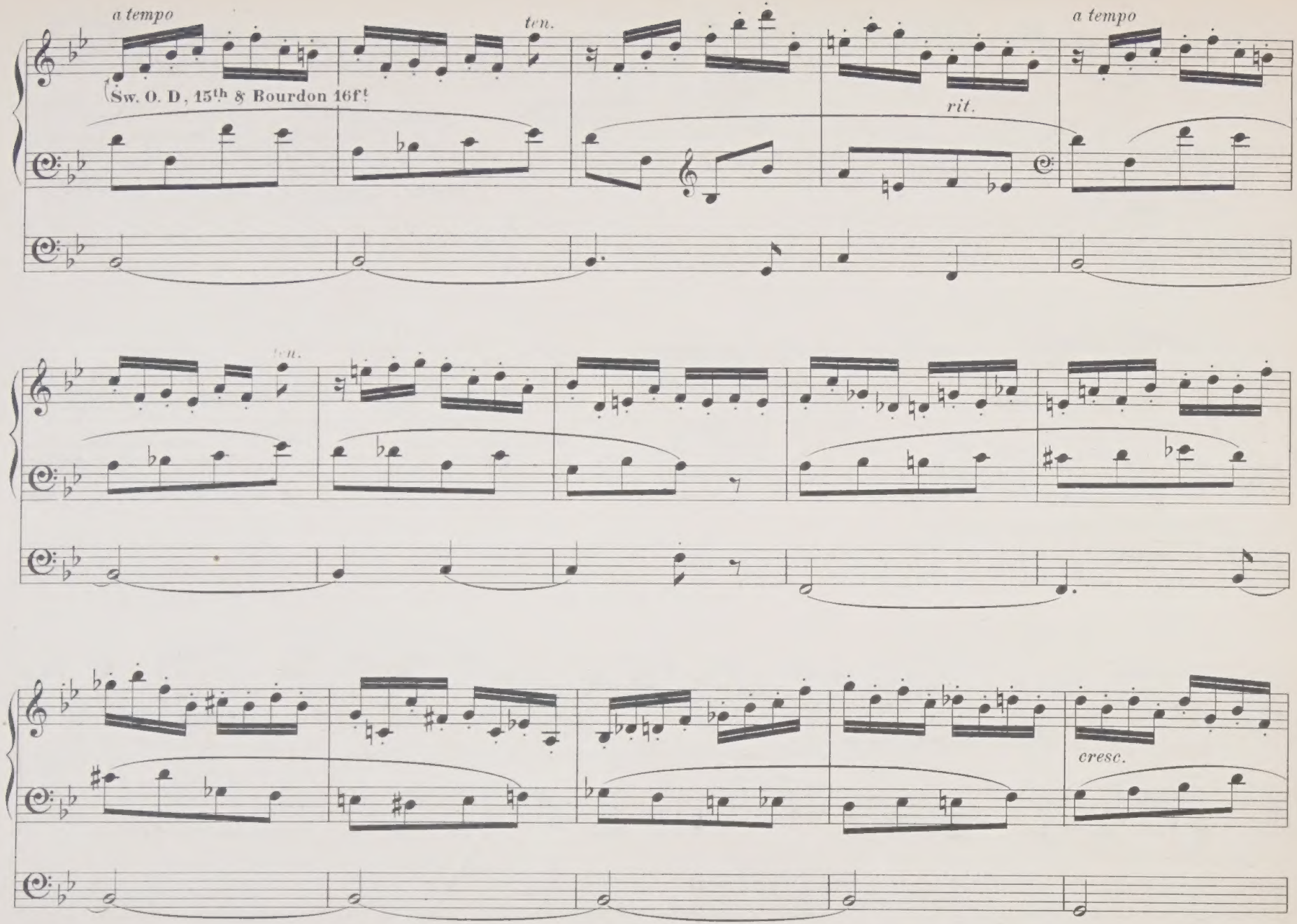
Nº 3.

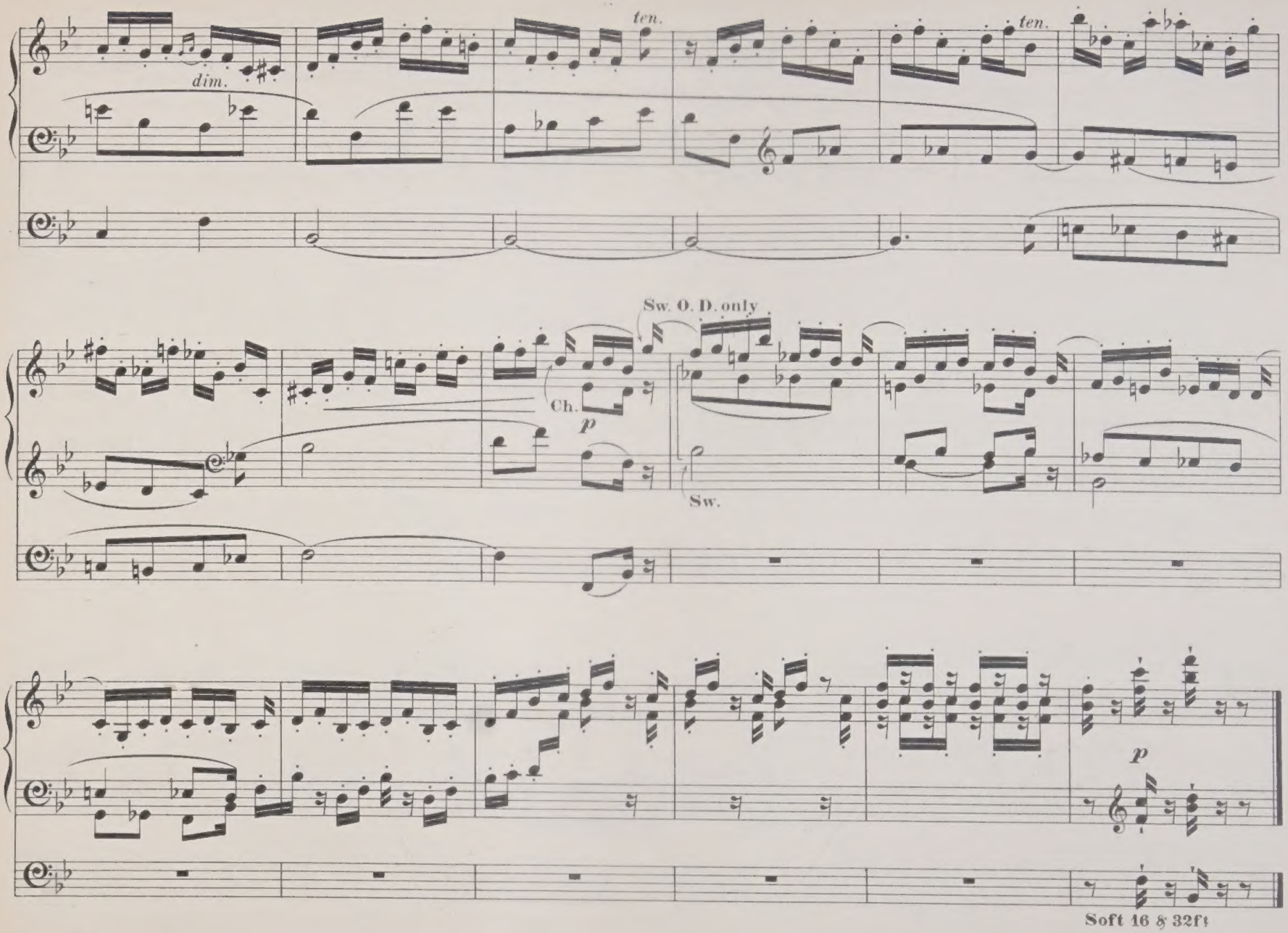
WM. FAULKES




cresc.
poco rall.
dim.
a tempo
ten.
ten.
p
Ch.
Gt O. D.


R.
Ch. Flute 8f!
Ch.
poco rit.
Ch.
Sw. Oboe & O. D.


a tempo
ten.
Sw. O. D, 15th & Bourdon 16ft
rit.
a tempo
ten.
cresc.


ten.
dim.
ten.
Sw. O. D. only
Ch.
p
Sw.
p
Soft 16 & 32ft

To

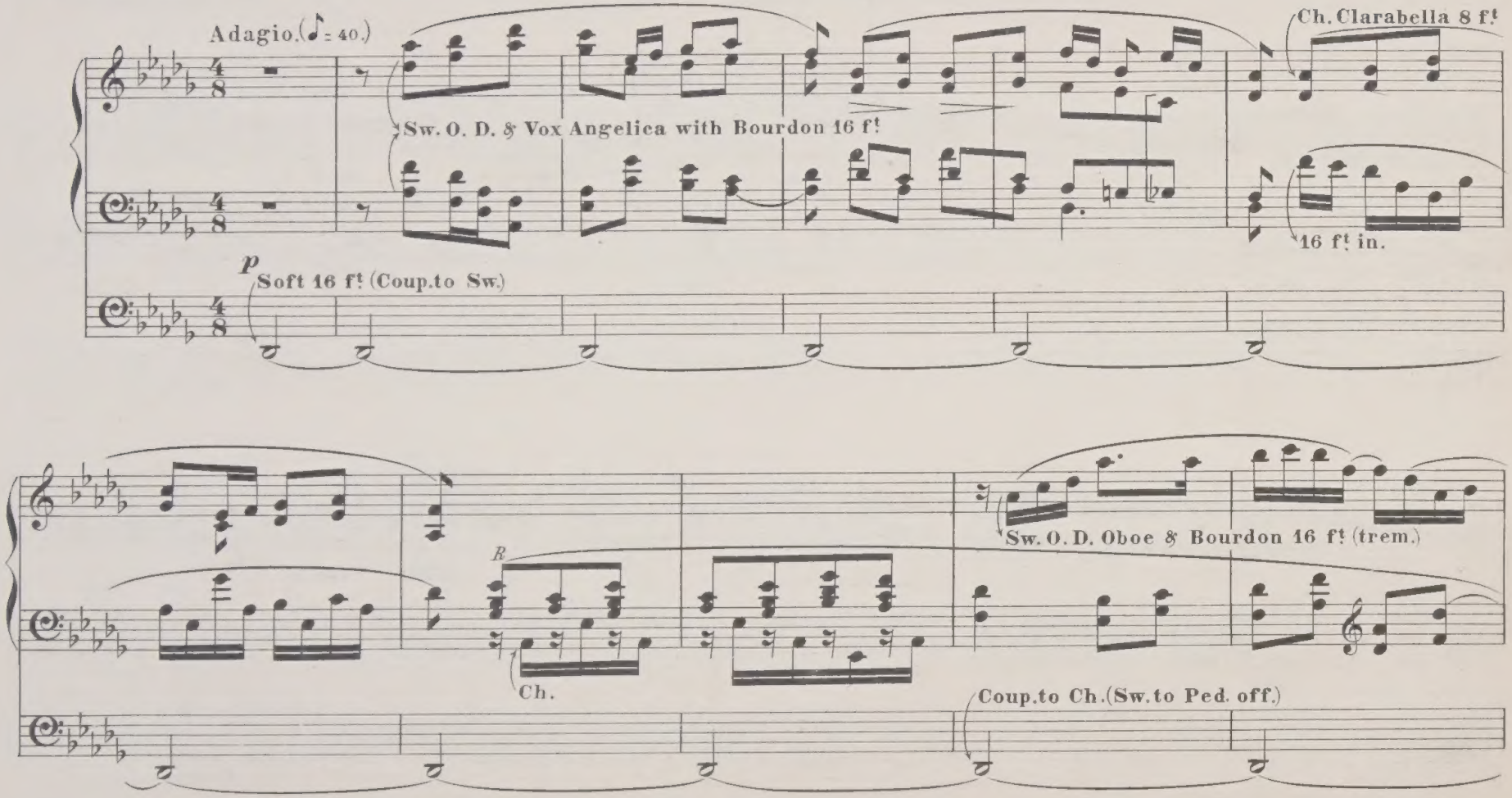
CHAS. H. FOGG, Esq.

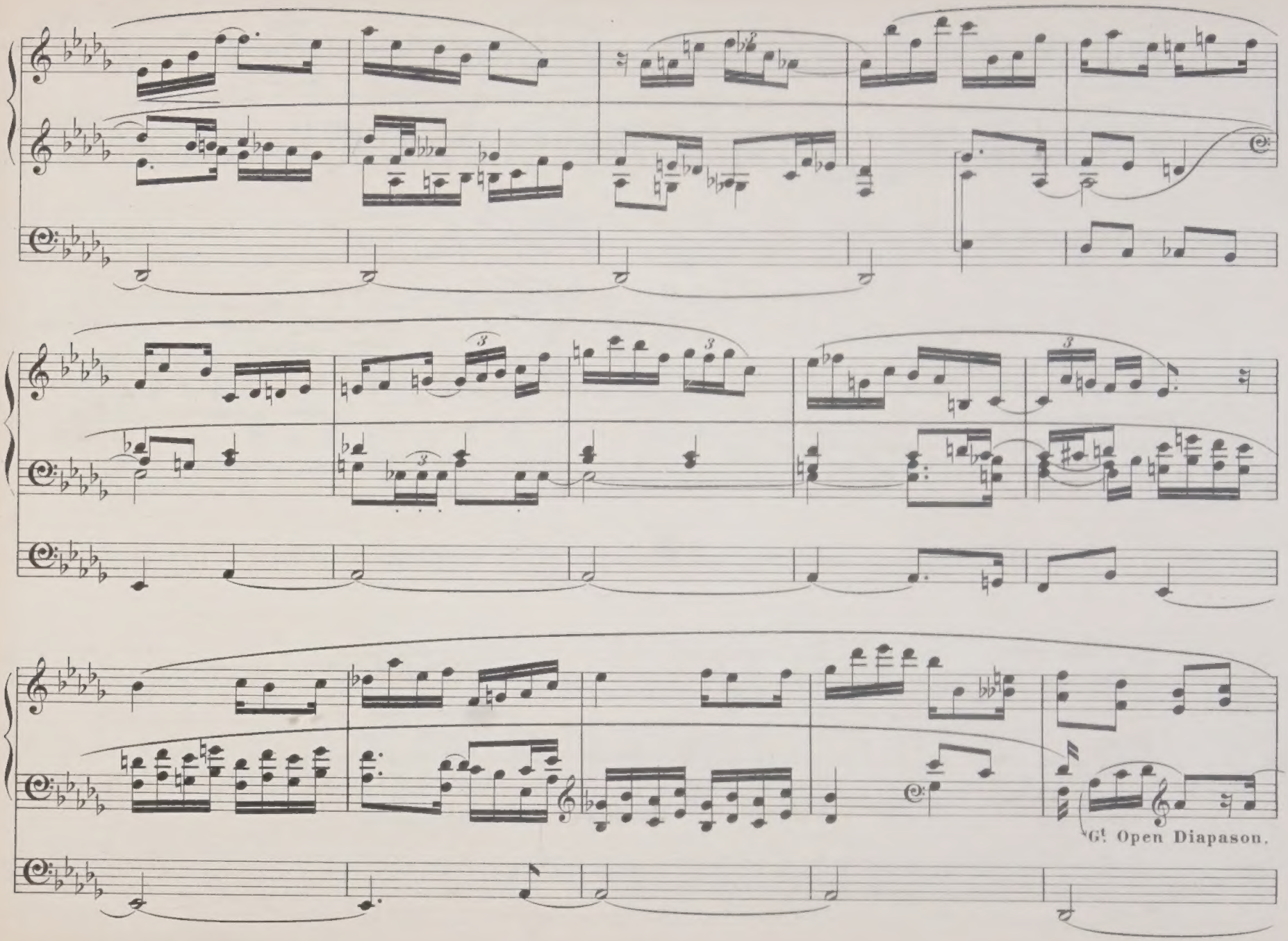
(Organist of S. Mary's Church, Crumpsall, Manchester.)

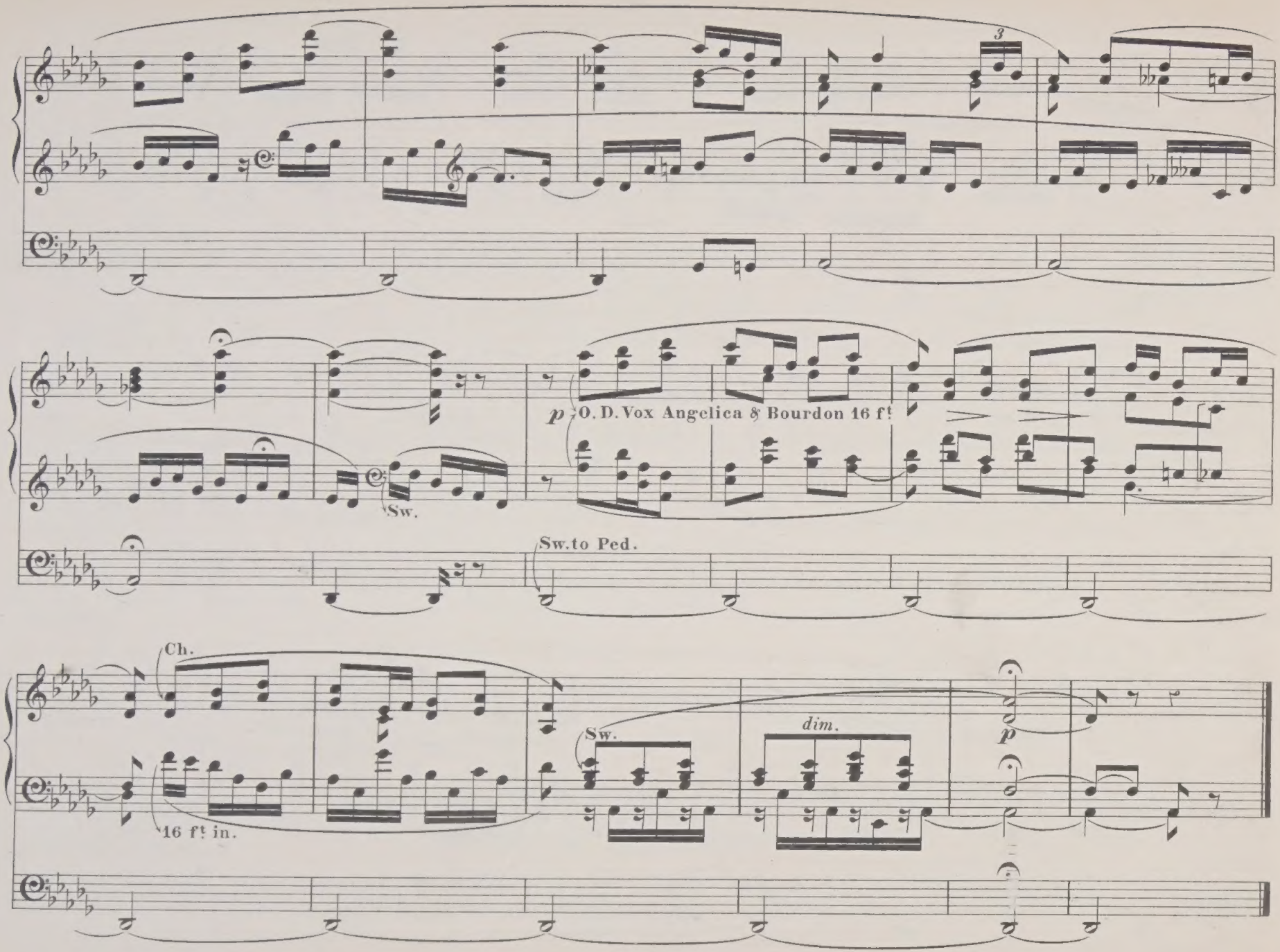
MARRIAGE BENEDICTION.

№ 4.

WM. FAULKES.




G! Open Diapason.

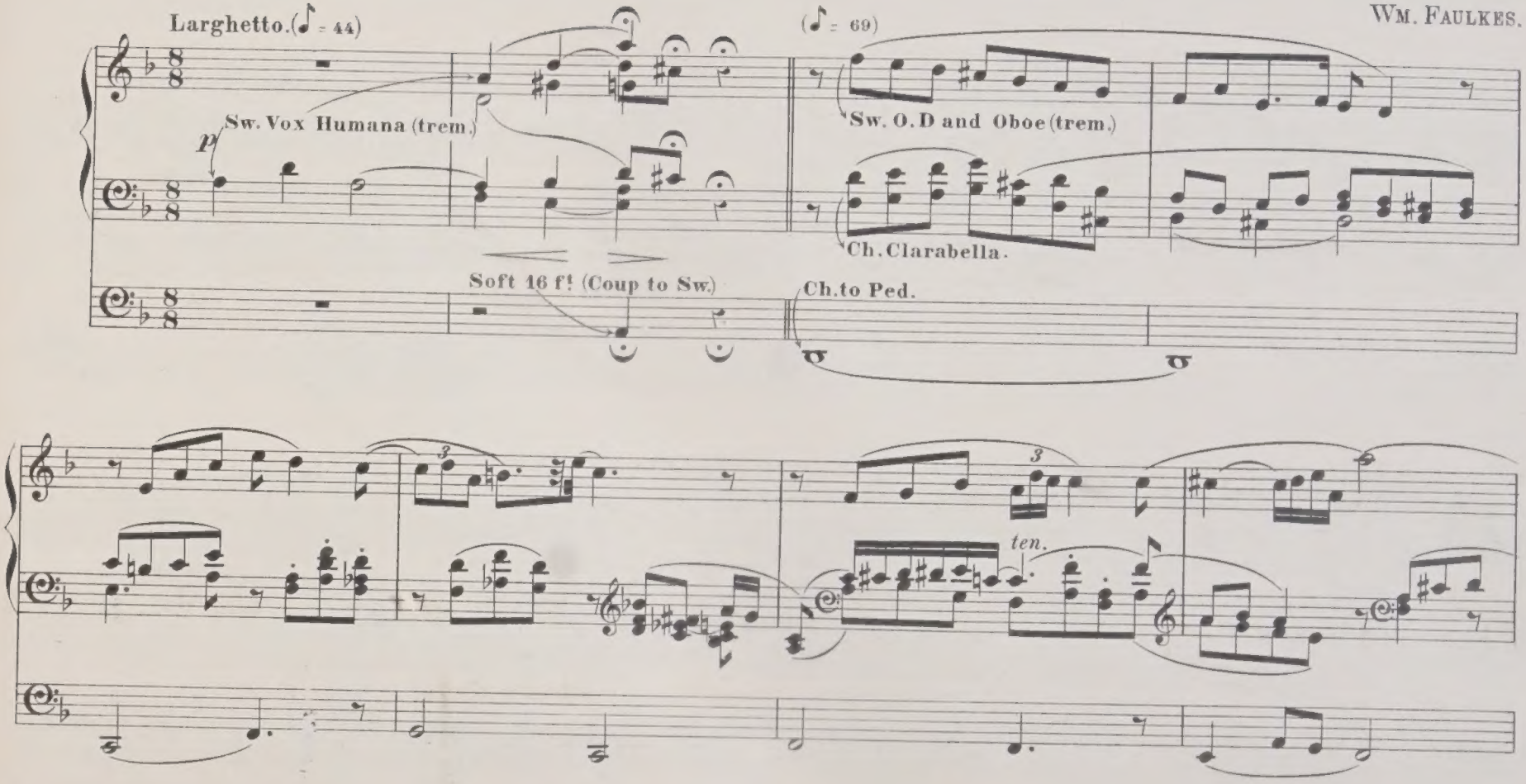

3
p
O. D. Vox Angelica & Bourdon 16 ft
Sw.
Sw. to Ped.
Ch.
16 ft in.
Sw.
dim.
p

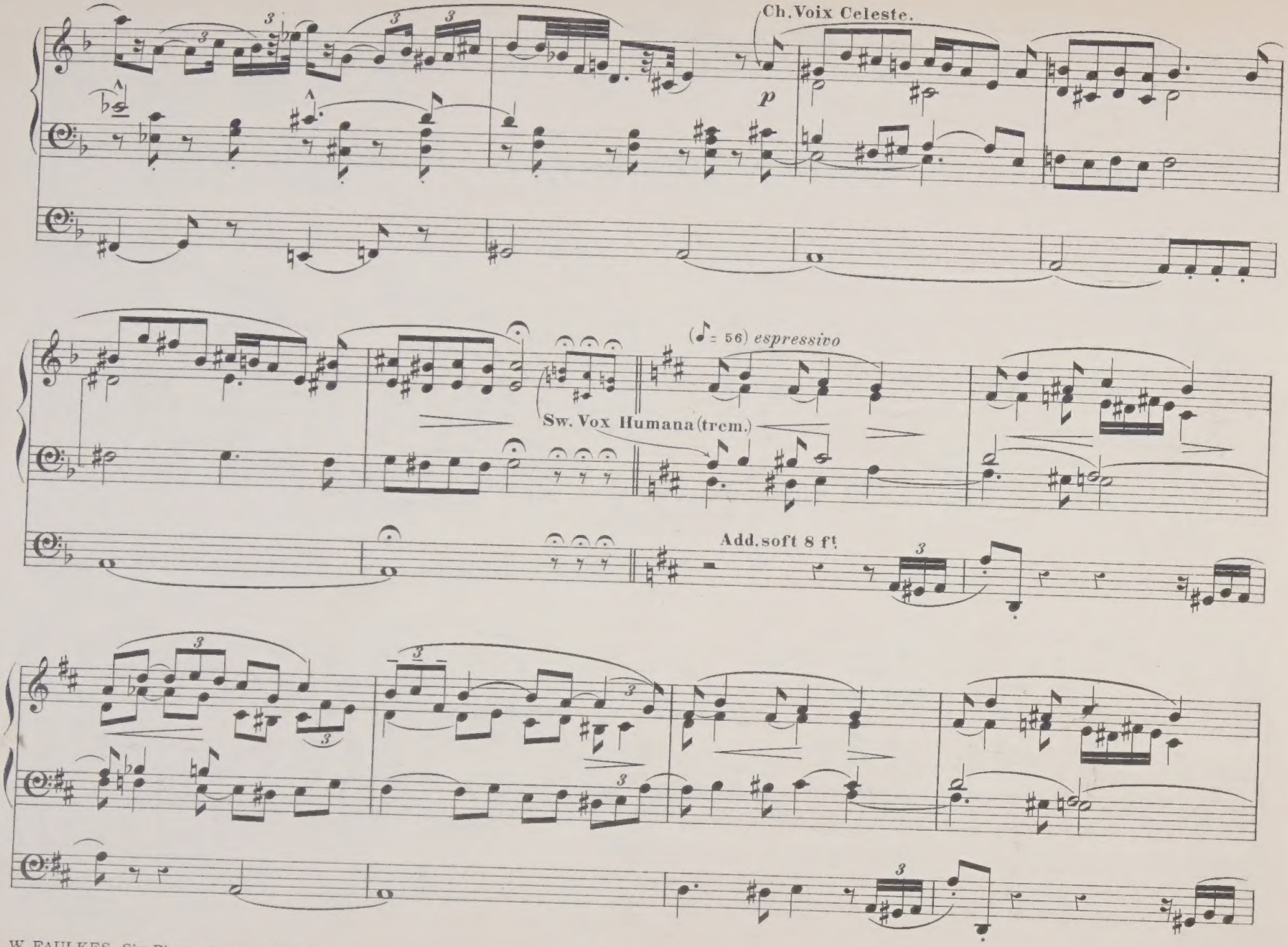
To

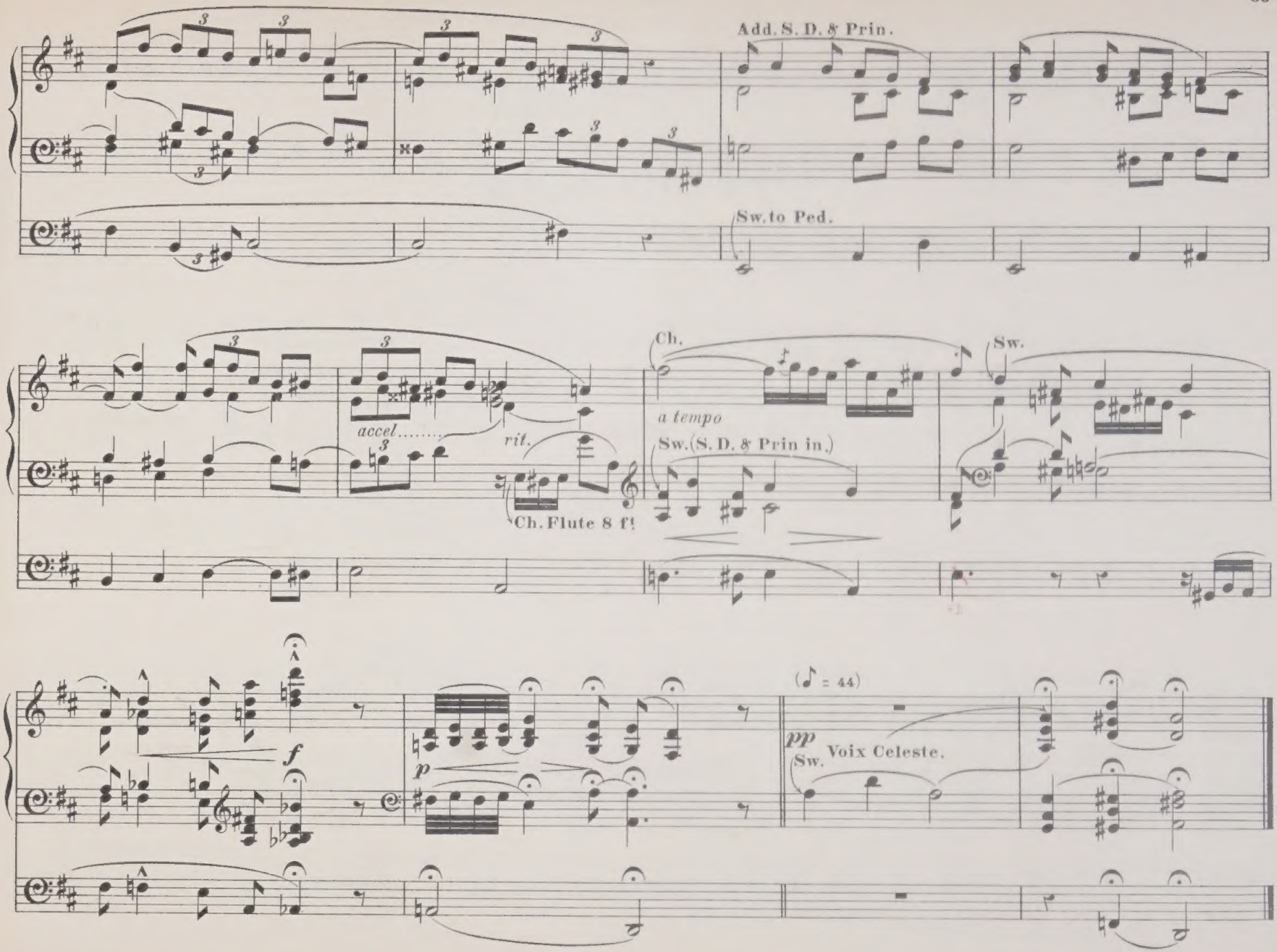
SAMUEL ARTHUR RAWKINS. Esq.

ROMANCE.

No 5.




Ch. Voix Celeste.
p
(♪ = 56) espressivo
Sw. Vox Humana (trem.)
Add. soft 8 ft


Add. S. D. & Prin.
Sw. to Ped.
accel.....
rit.
Ch. Flute 8 ft
Ch.
a tempo
Sw. (S. D. & Prin in.)
Sw.
f
p
(♪ = 44)
pp
Sw. Voix Celeste.

To

C. W. BRIDSON. Esq. A.R.C.O.

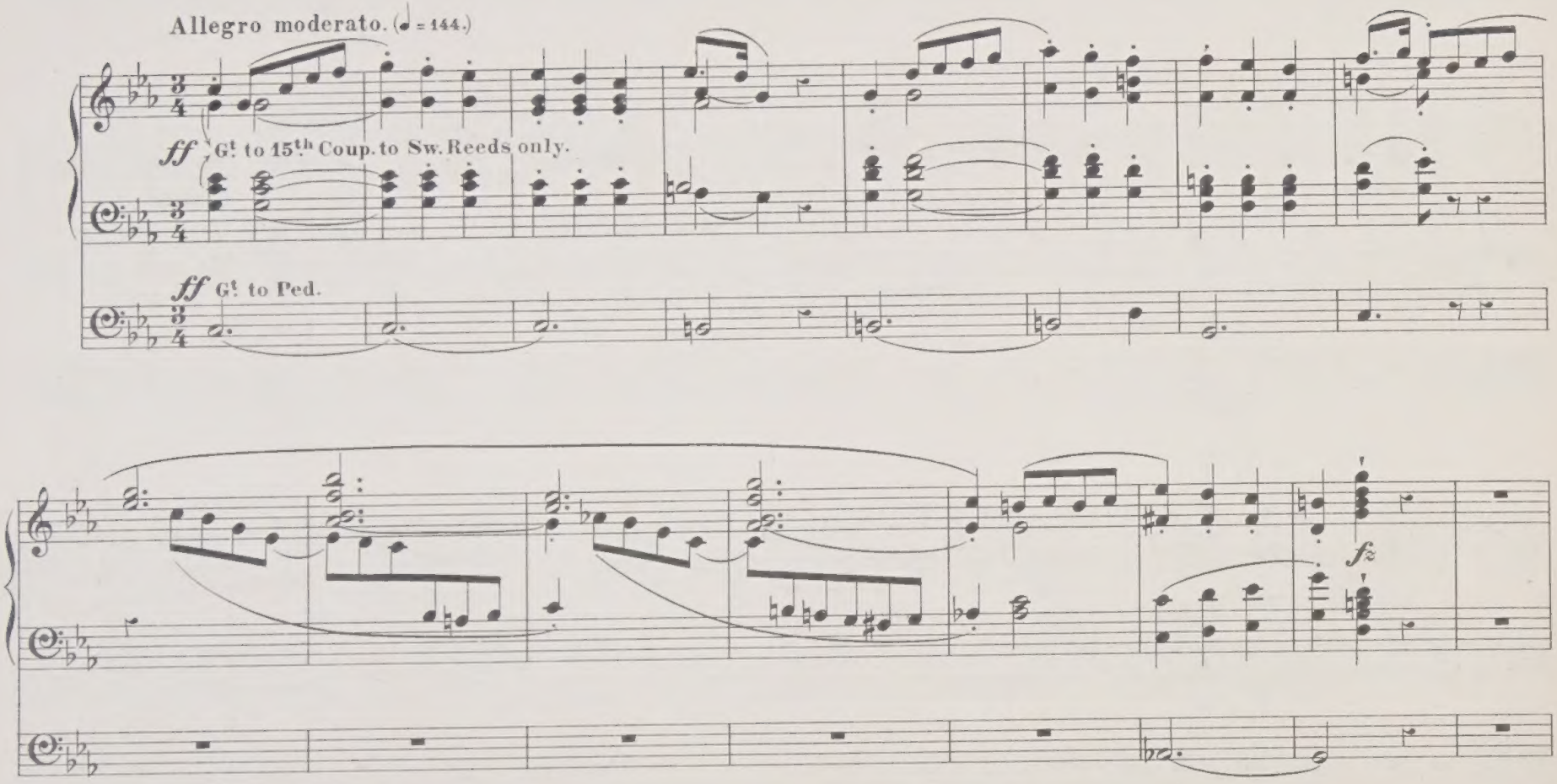
(Organist of the Parish Church, Rainhill.)

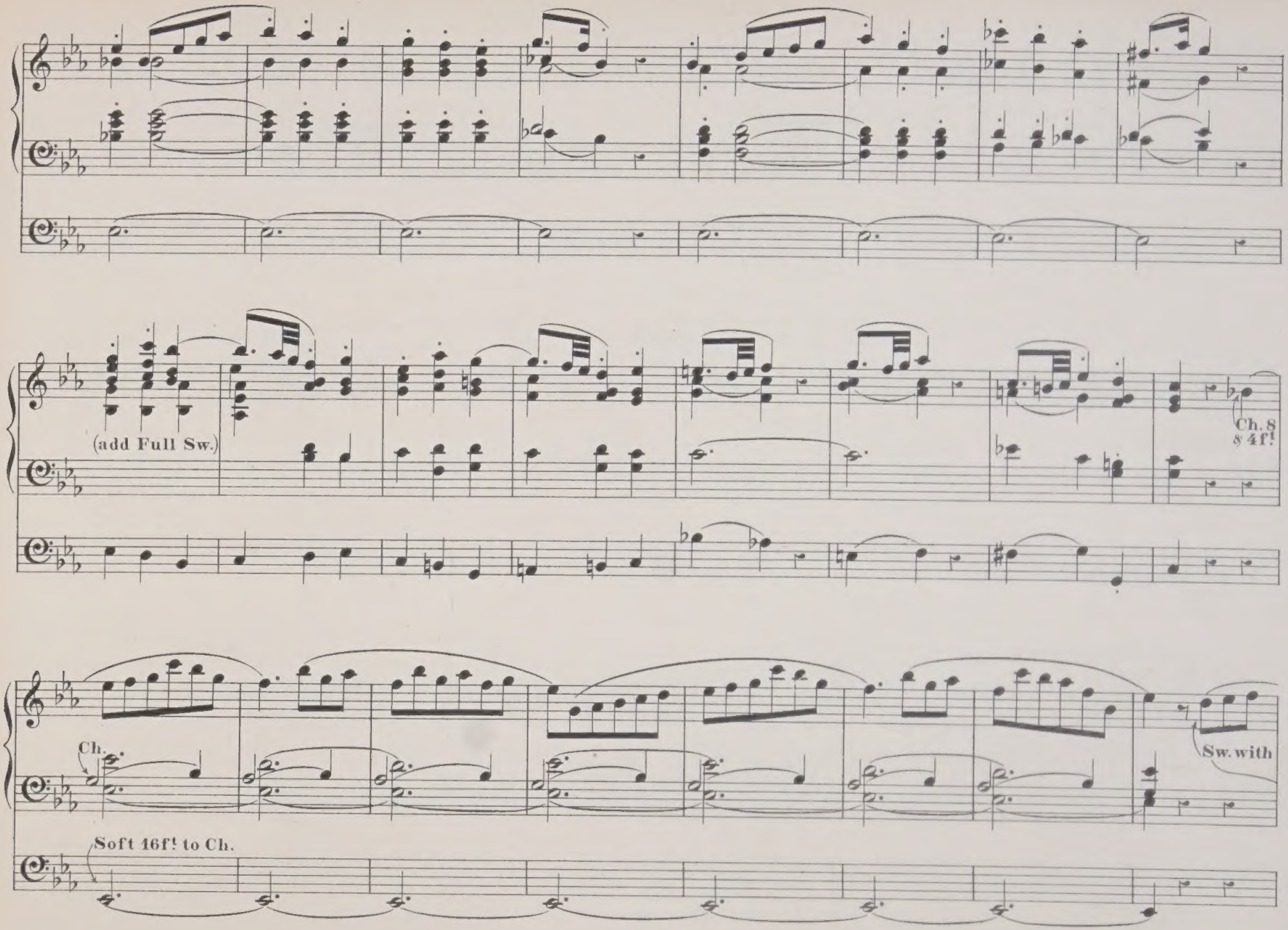
OFFERTOIRE.

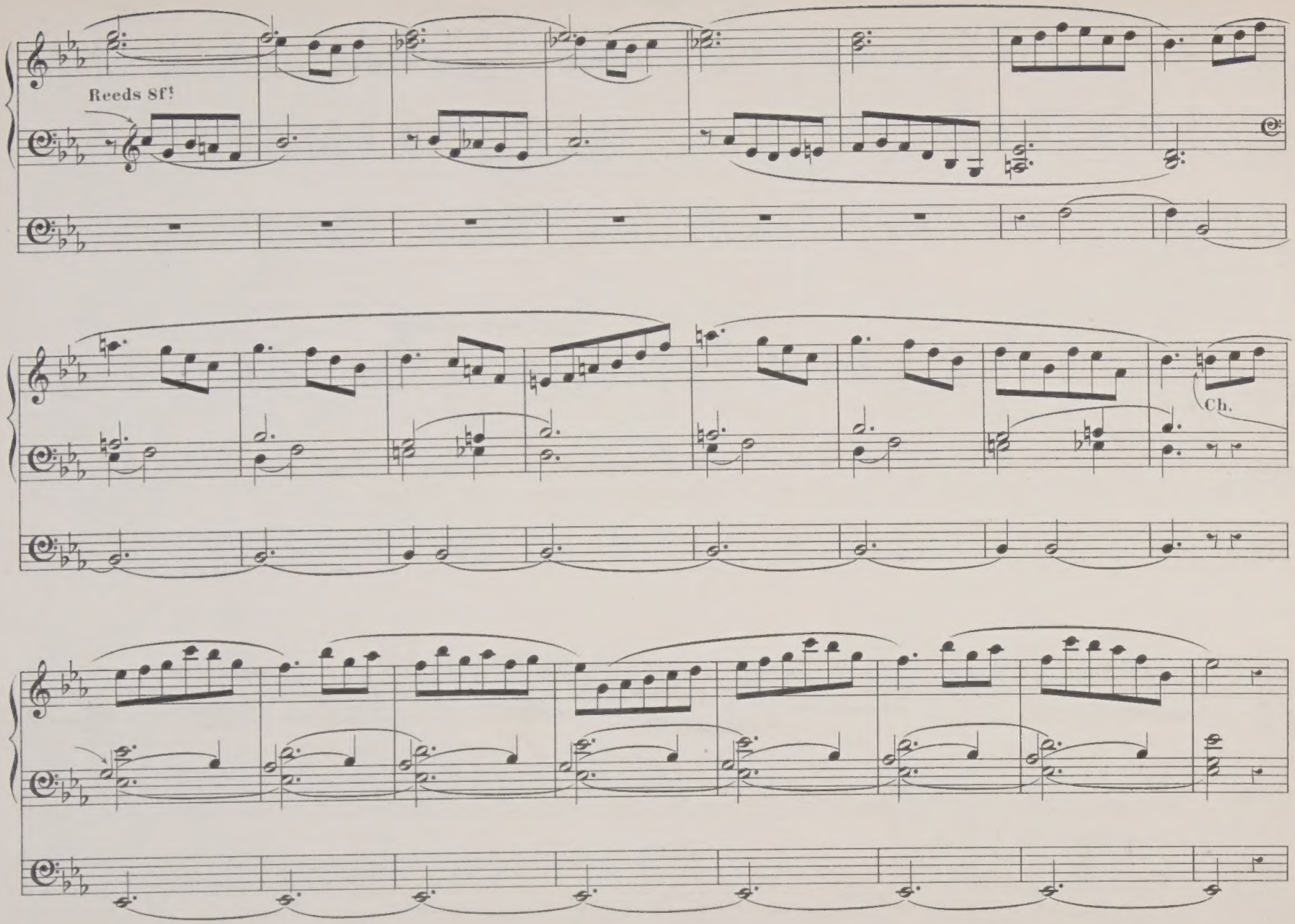
No 6.

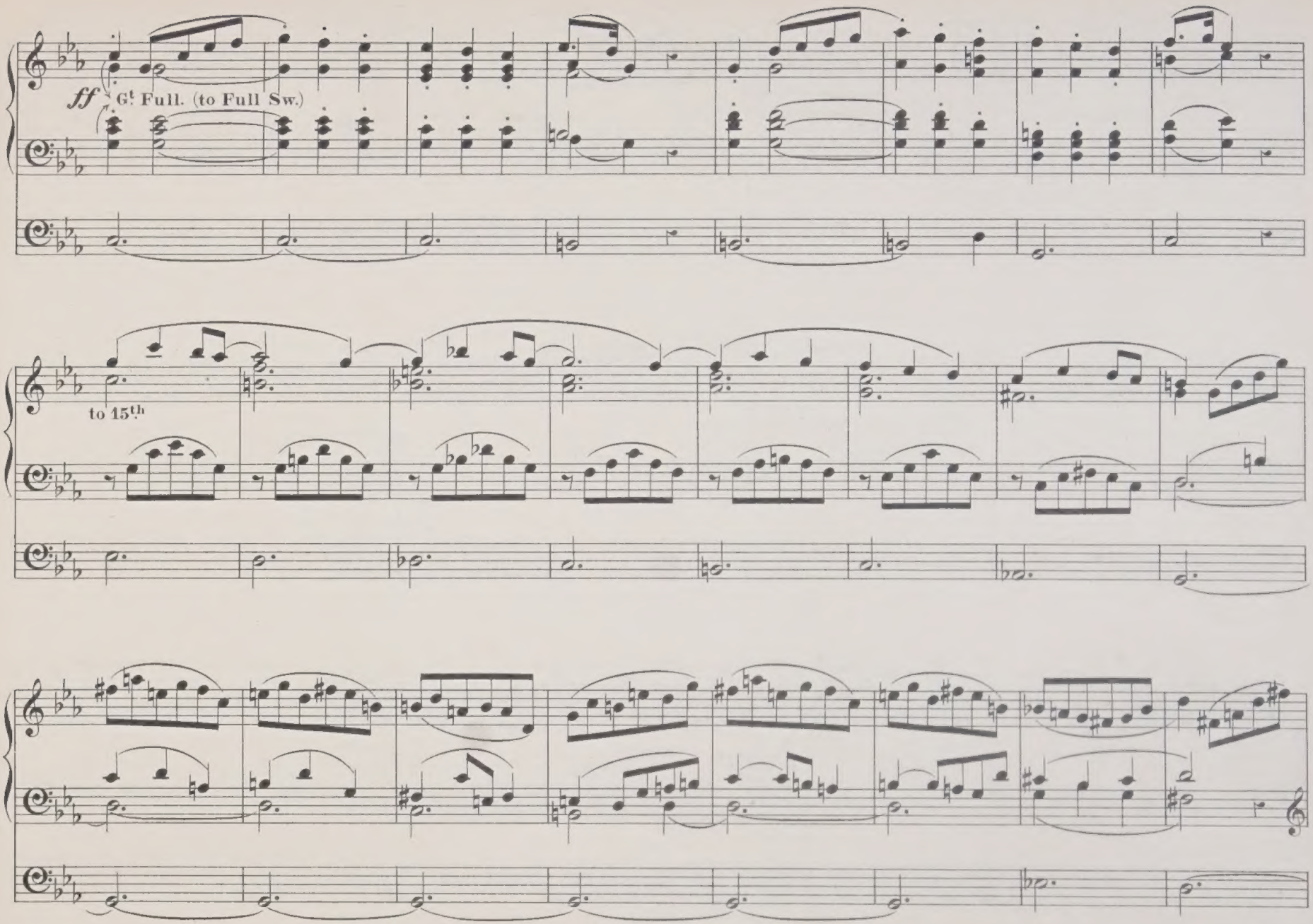
(In the style of Lefébure-Wély.)

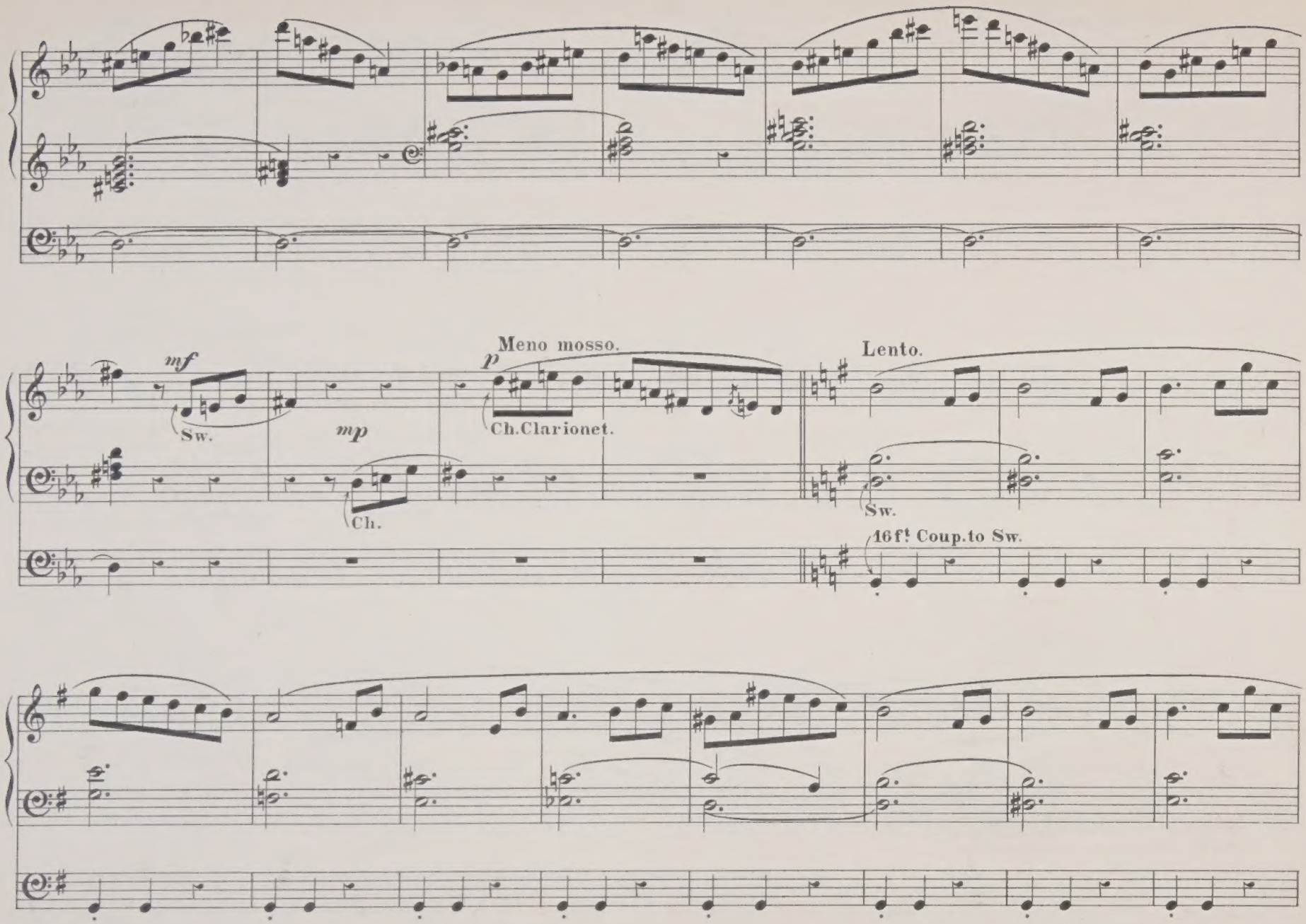
WM. FAULKES.

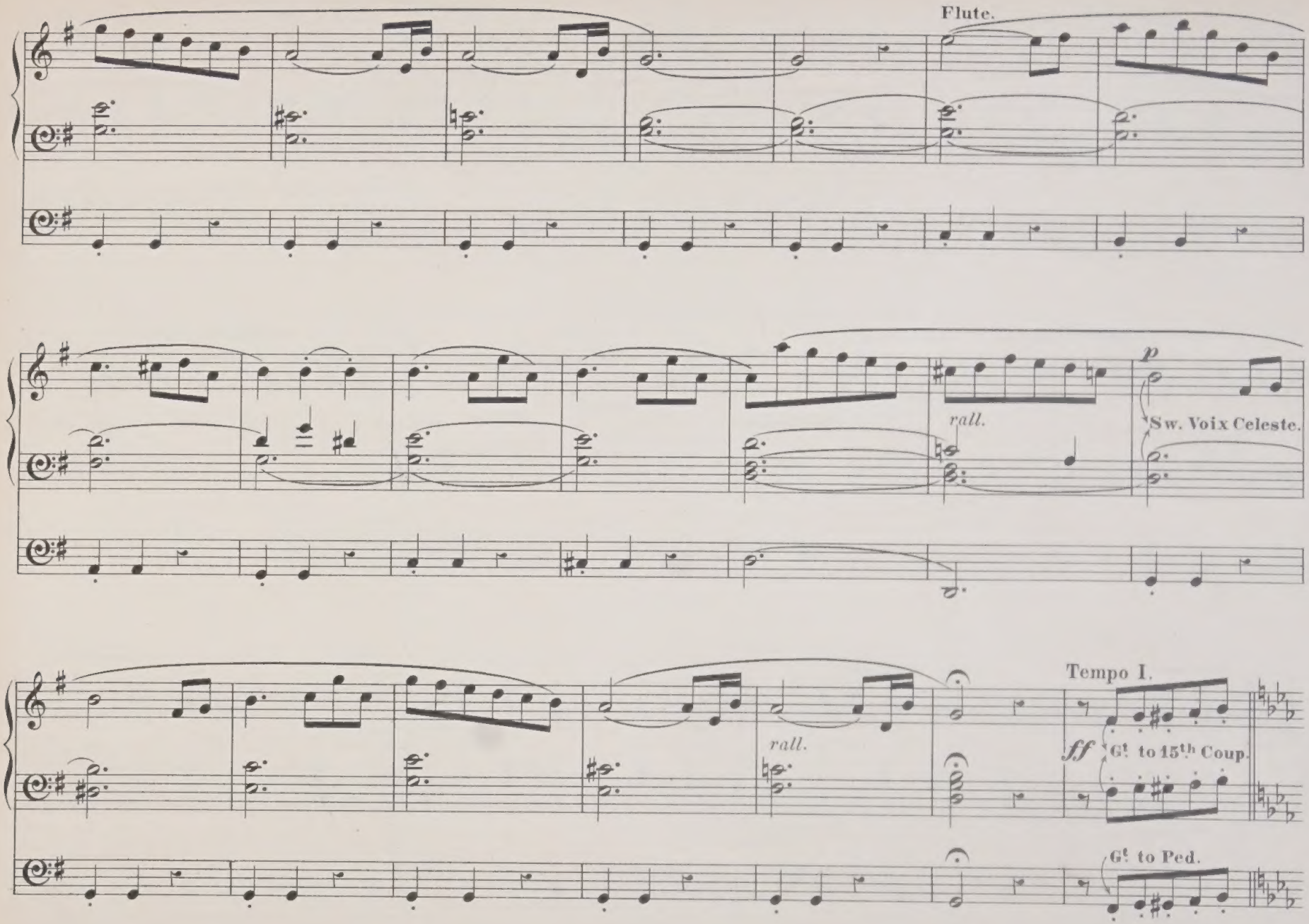


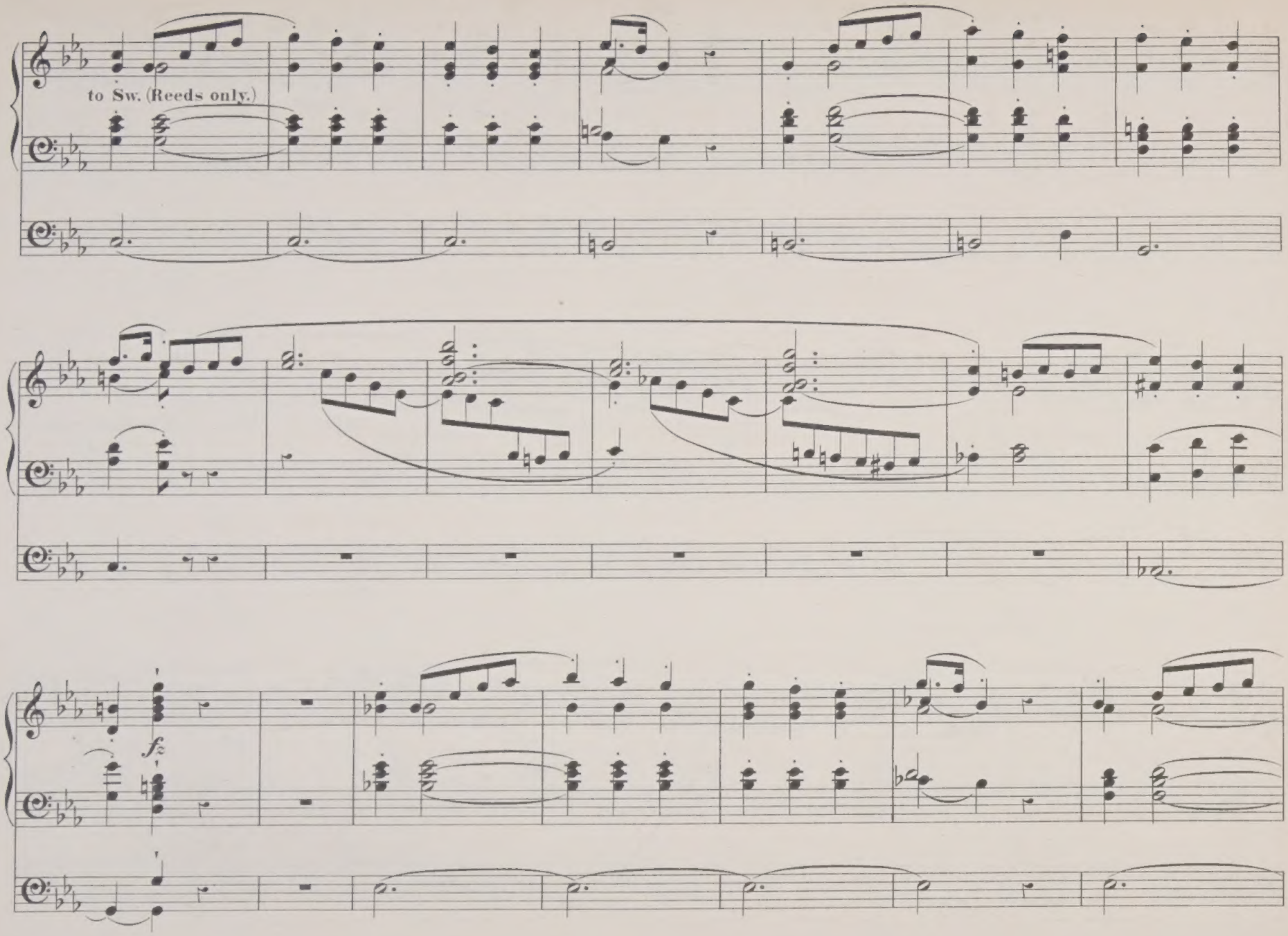

(add Full Sw.)
Ch. 8
8 4f!
Ch.
Sw. with
Soft 16f! to Ch.

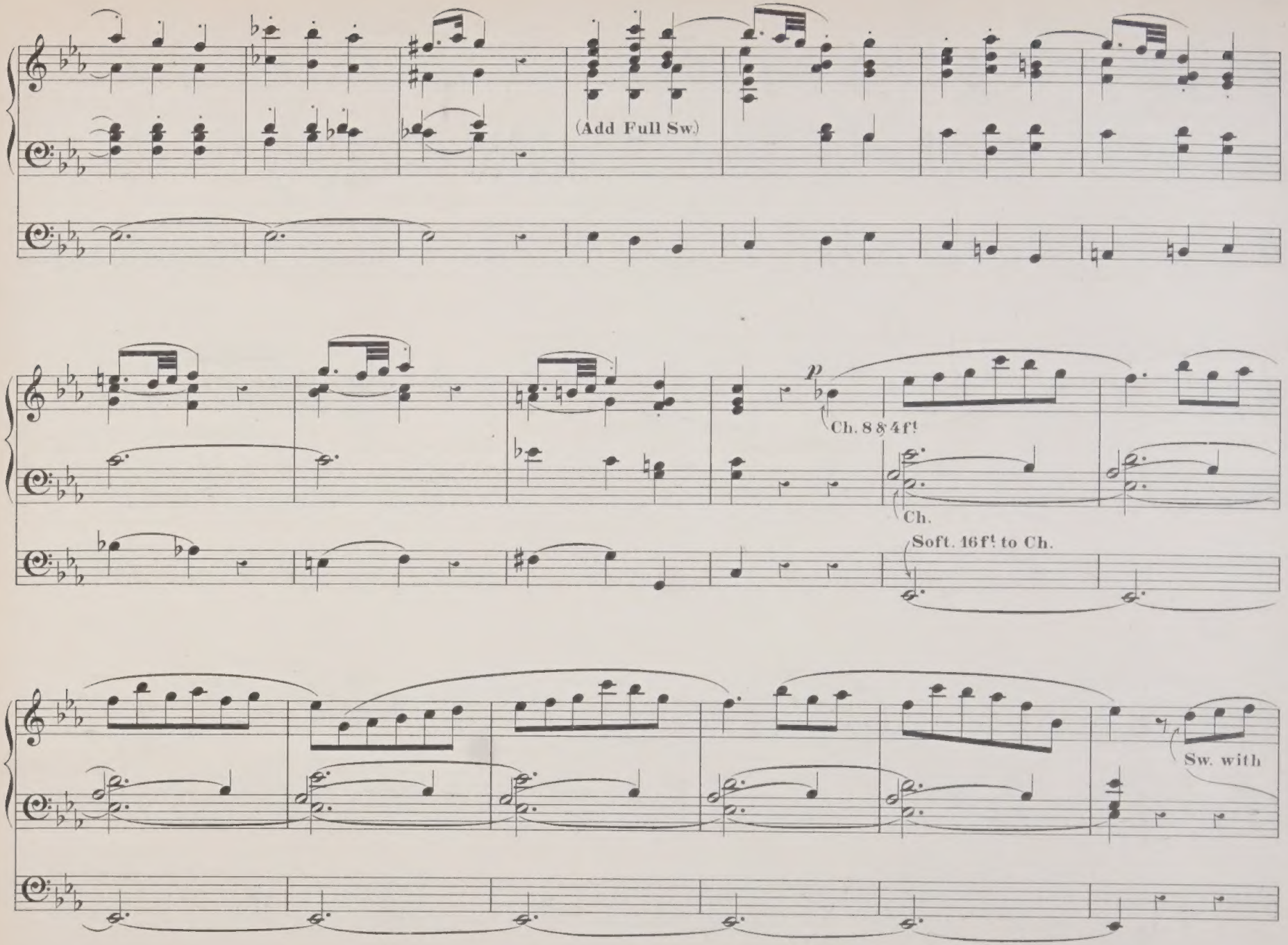

Reeds 8f!
Ch.

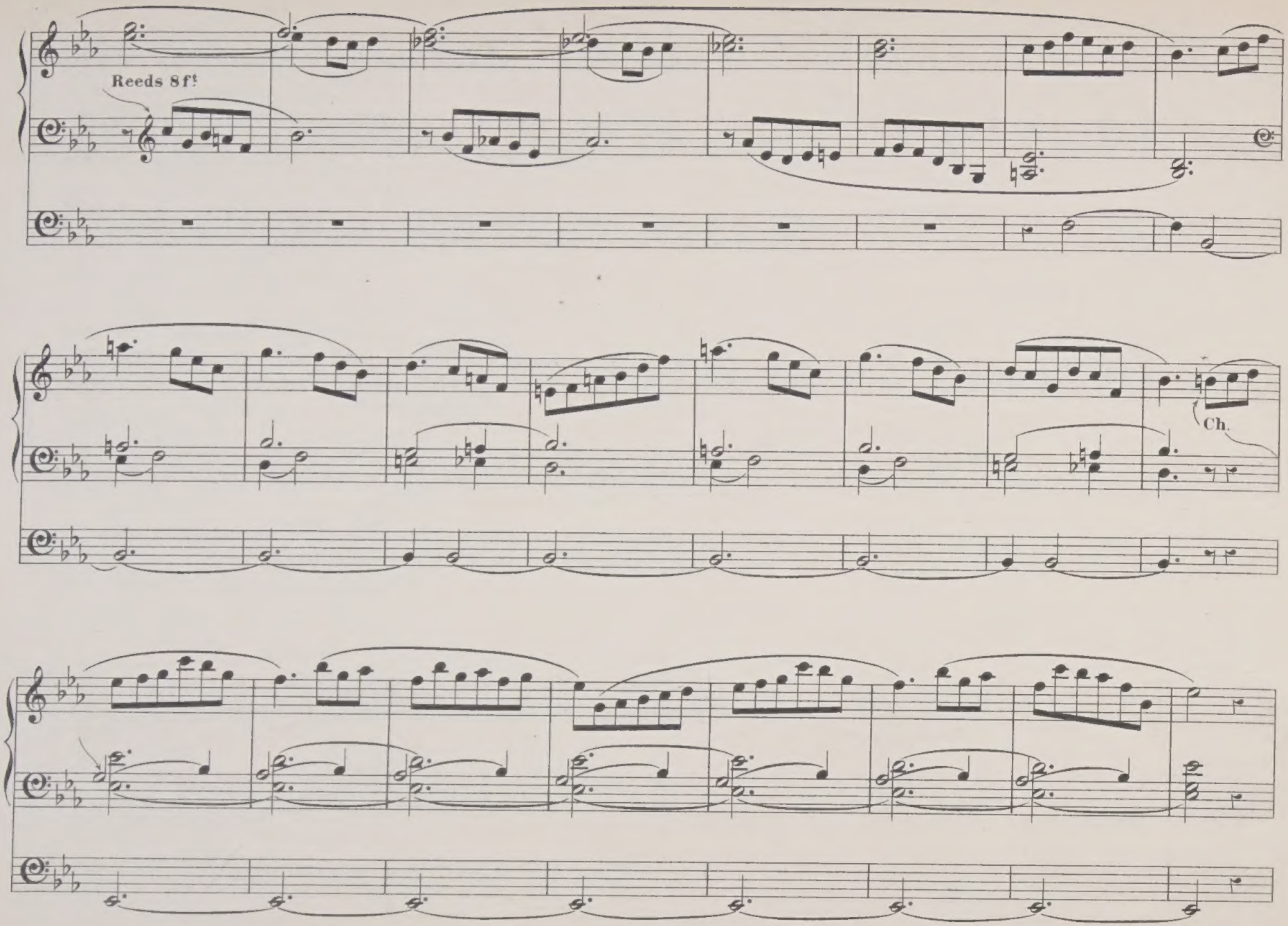

ff
Gt Full. (to Full Sw.)
to 15th

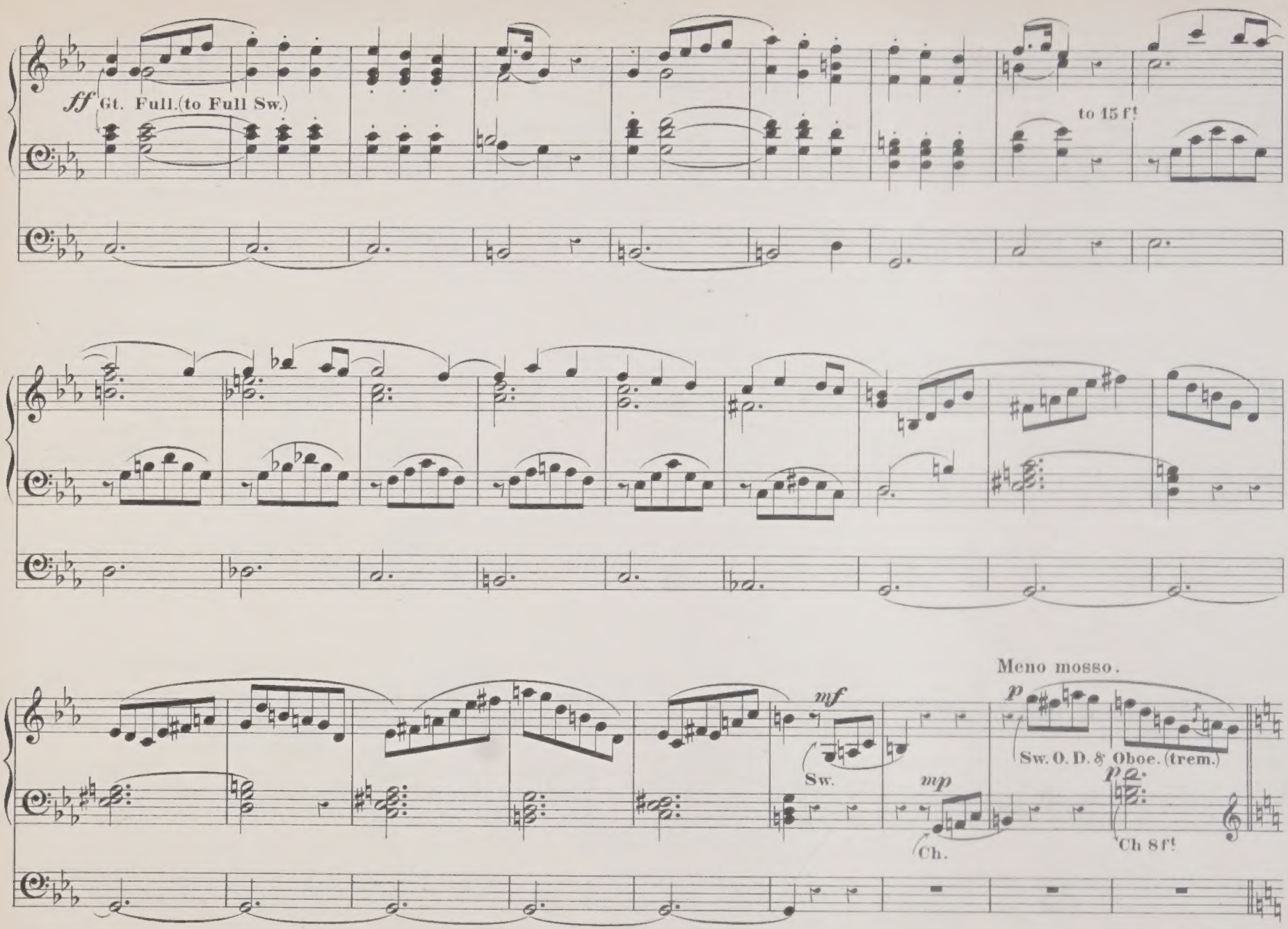

mf
Sw.
mp
Ch.
Meno mosso.
p
Ch.Clarionet.
Lento.
Sw.
16 f! Coup.to Sw.

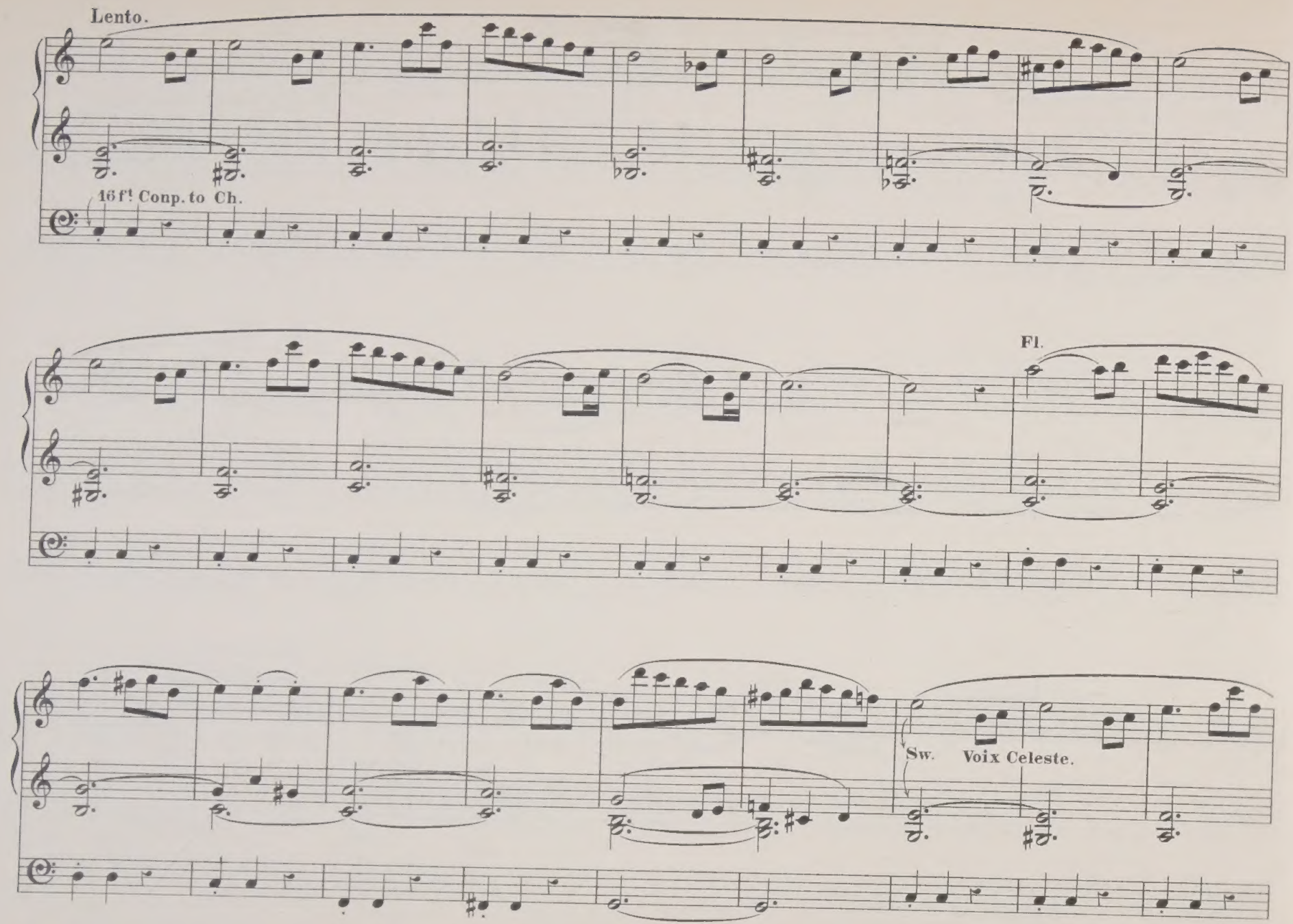

Flute.
rall.
p
Sw. Voix Celeste.
rall.
Tempo I.
ff
Gt to 15th Coup.
Gt to Ped.

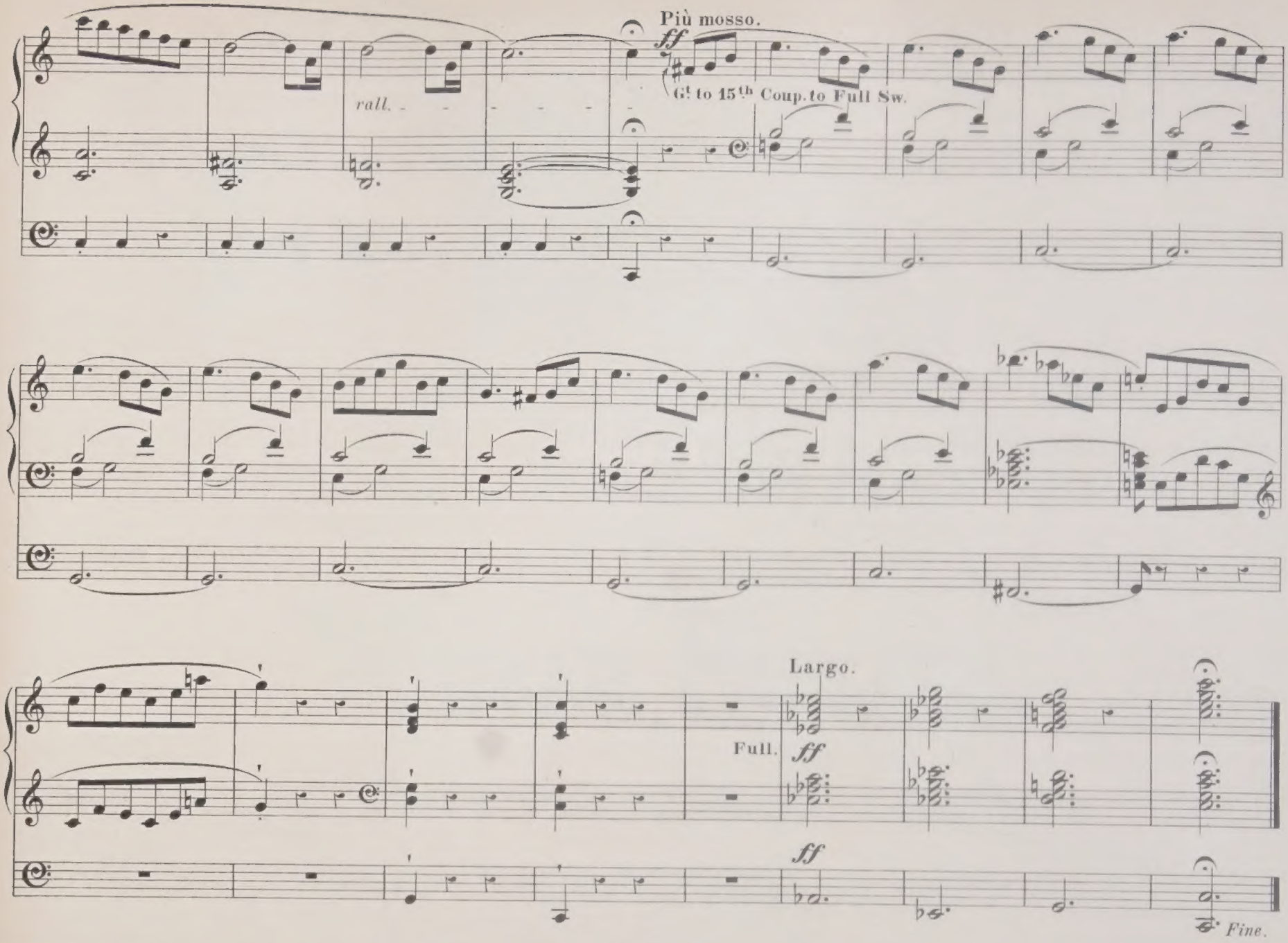

to Sw. (Reeds only.)
fz


(Add Full Sw.)
p
Ch. 8 & 4 f!
Ch.
Soft. 16 f! to Ch.
Sw. with


Reeds 8f!
Ch.


ff Gt. Full.(to Full Sw.)
to 15 ft
mf
Sw.
mp
Ch.
Meno mosso.
p
Sw. O. D. & Oboe. (trem.)
pp
Ch 8 ft


Lento.
16 f! Conp. to Ch.
Fl.
Sw.
Voix Celeste.


Più mosso.
ff
Gt to 15th Coup. to Full Sw.
rall.
Largo.
Full.
ff
ff
Fine.

A Second Set

of

Six Pieces for the Organ.

Composed
by

William Faulkes.

(Organist of S. Margaret's Church, Anfield, Liverpool.)

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LIVERPOOL.

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" 6. LEGEND AND FINALE in E FLAT . . . . . " 38.

The registering of the following pieces may be varied according to the arrangement of the stops, &c., which are at the disposal of the performer. The registering indicated is intended as a guide to the Organist as to the effect required by the Author.

WM. FAULKES.
(Organist of St. Margaret's Church, Anfield, L-pool.)

May 1899.

To

H. A. BRANSCOMBE. Esq.

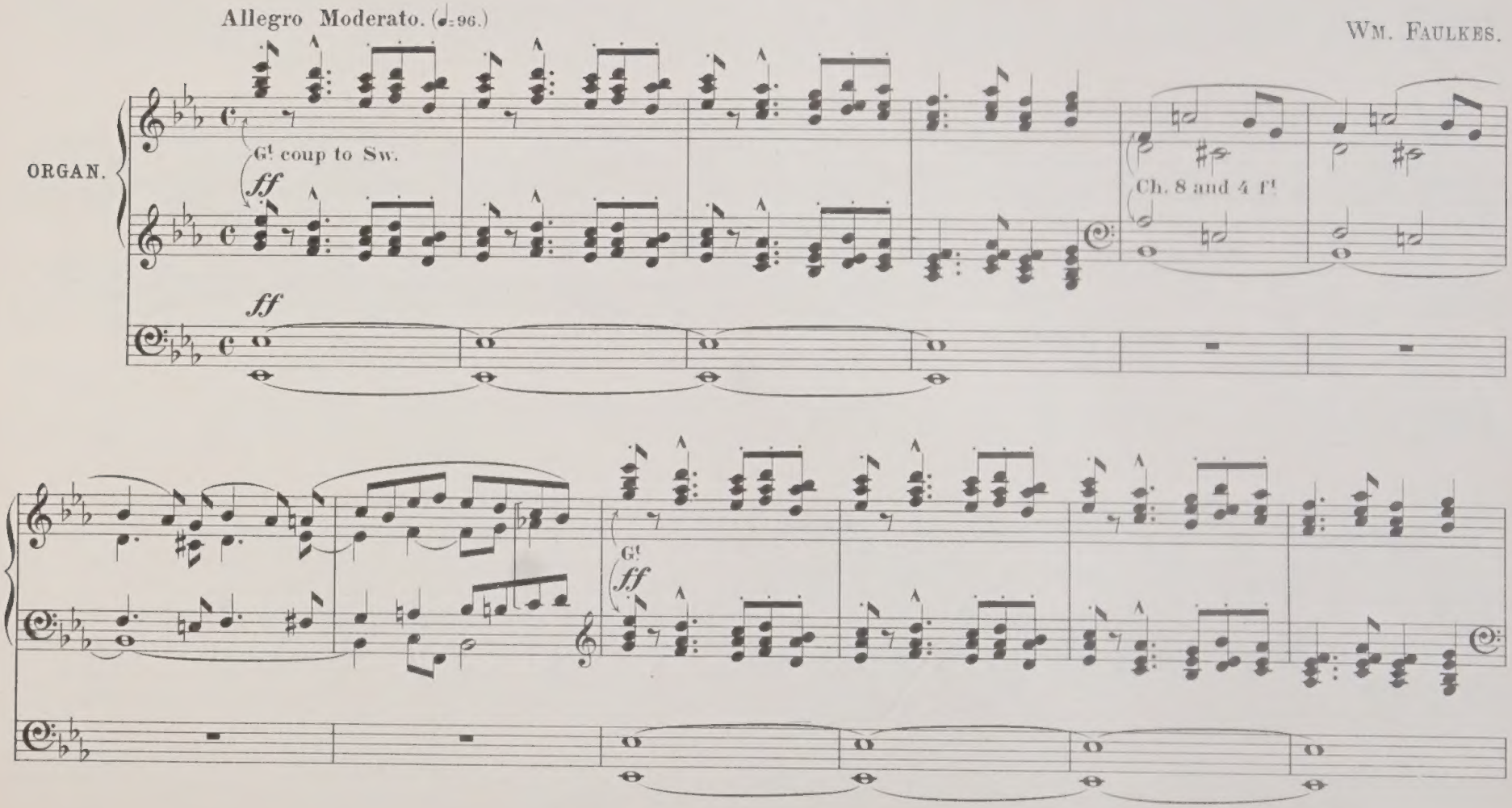
(Organist of S. Margaret's Church, Prince's Road, Liverpool.)

WEDDING CHORUS.

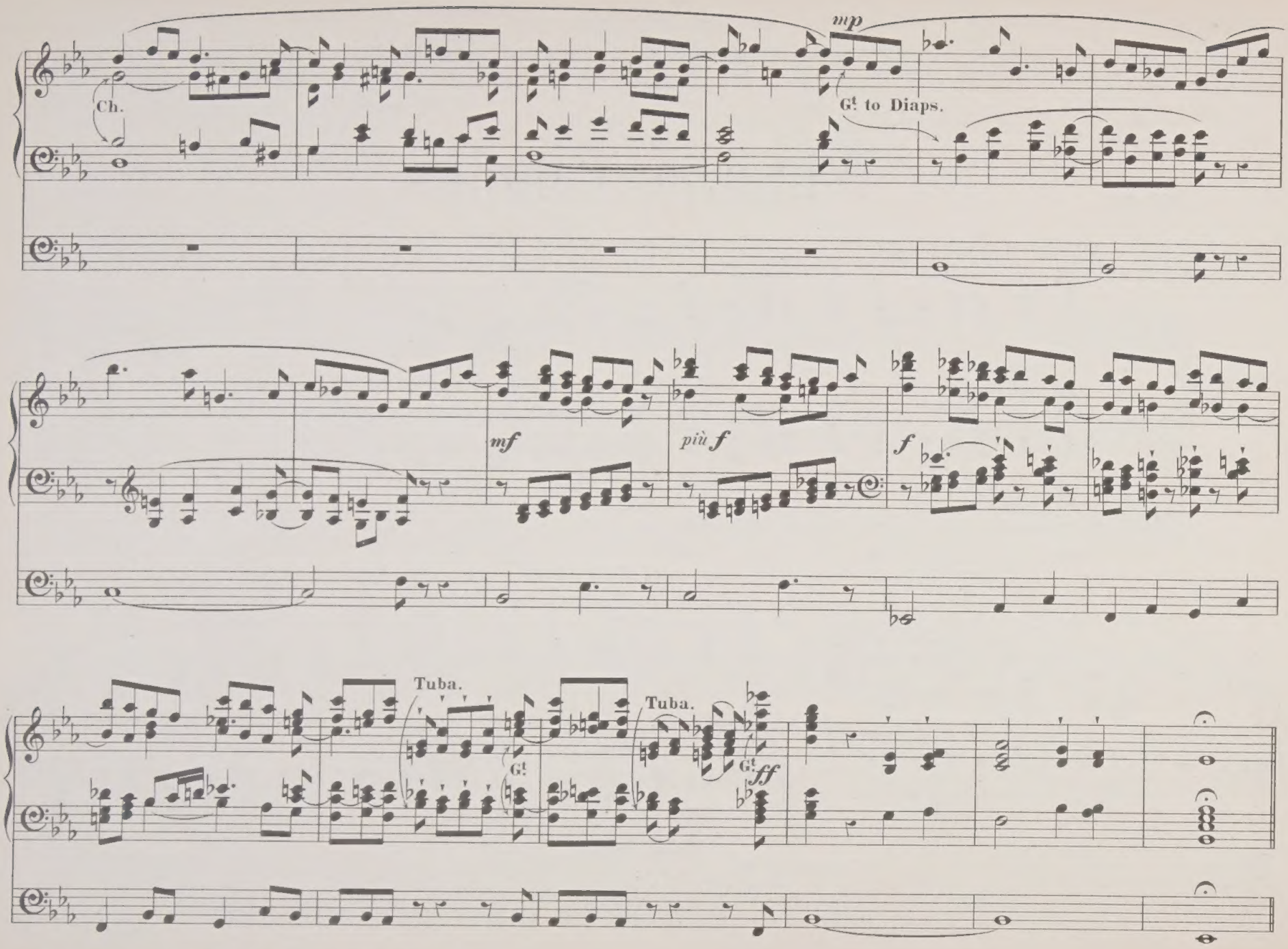
No. 1.

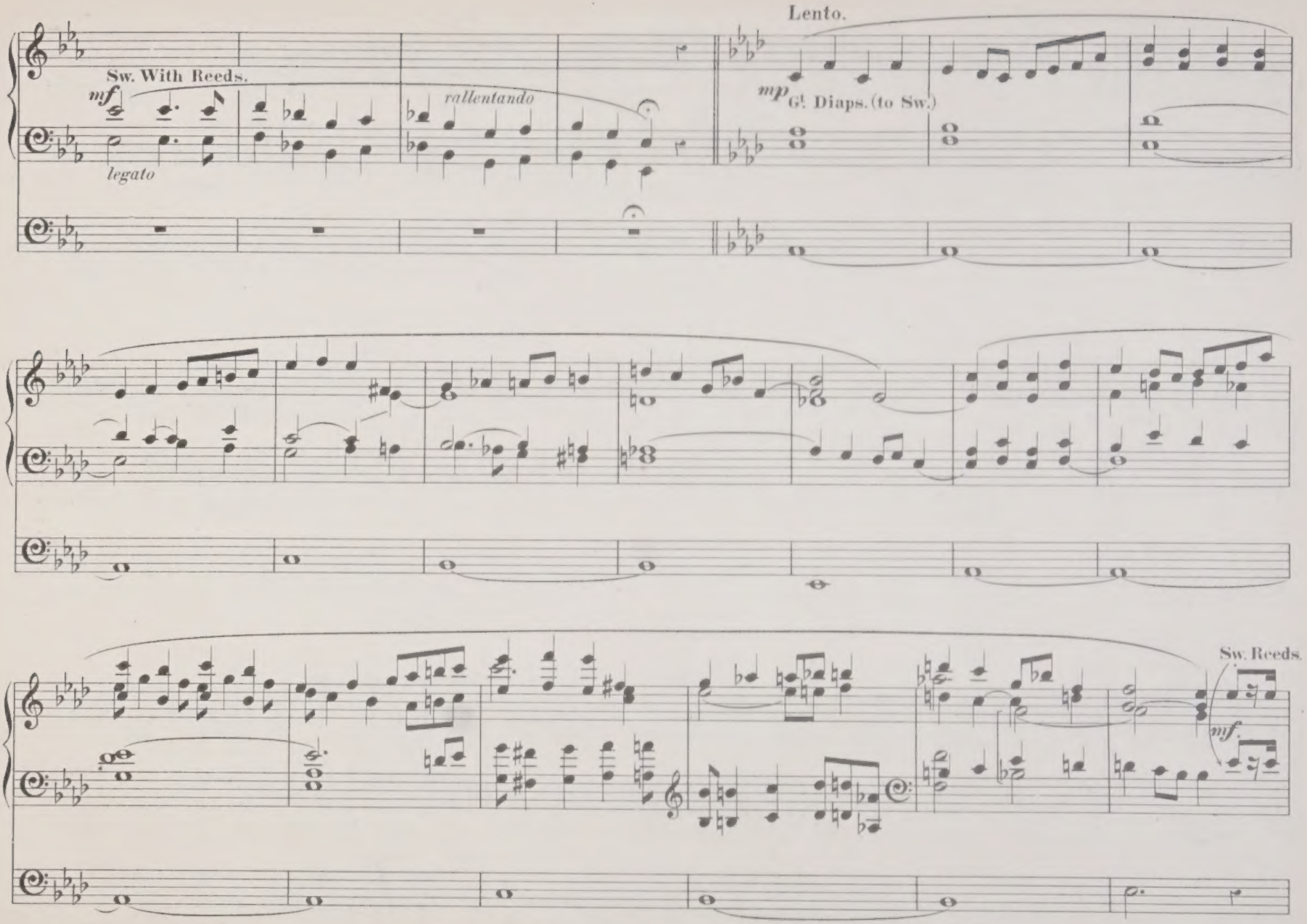
Allegro Moderato. (♩=96.)

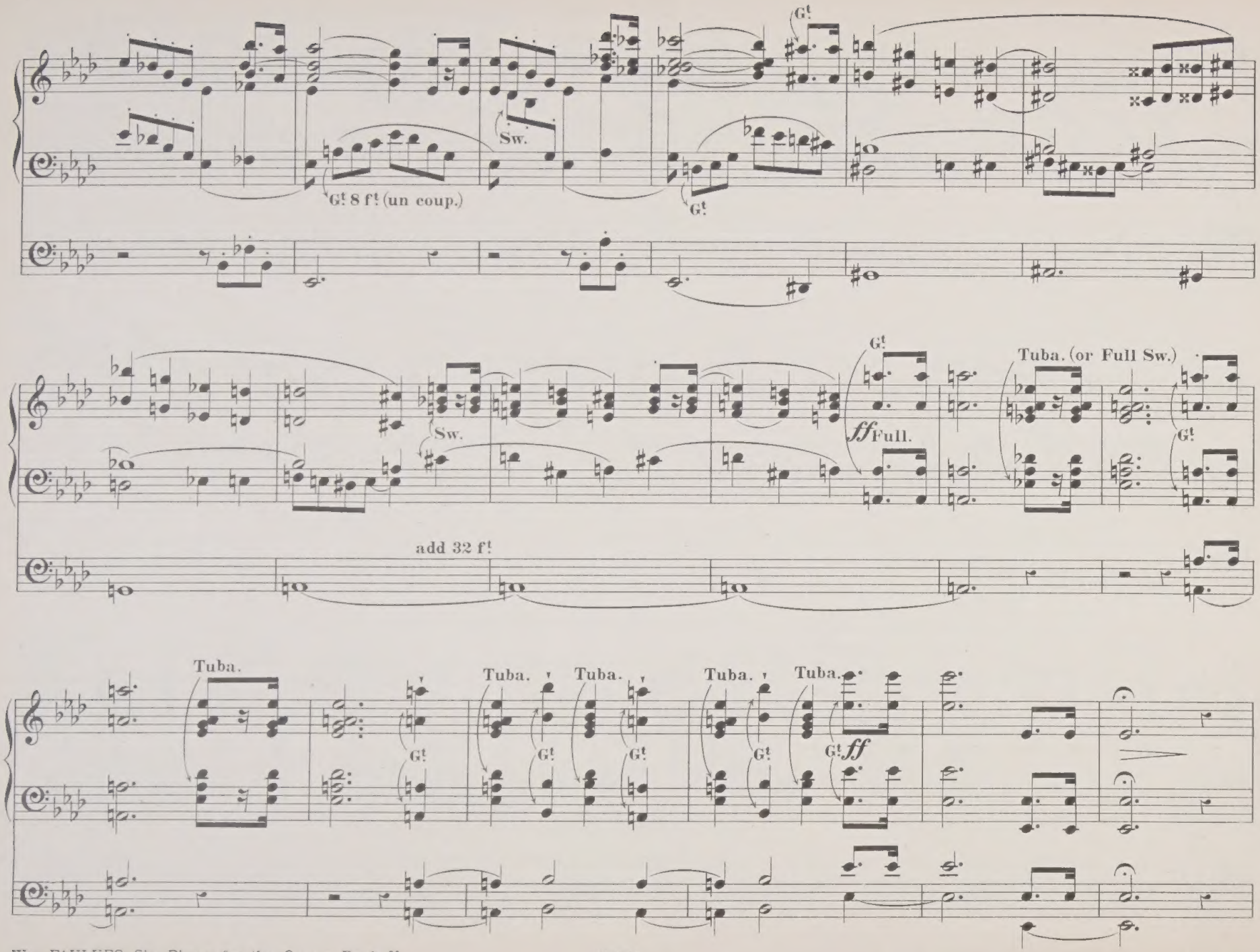
WM. FAULKES.

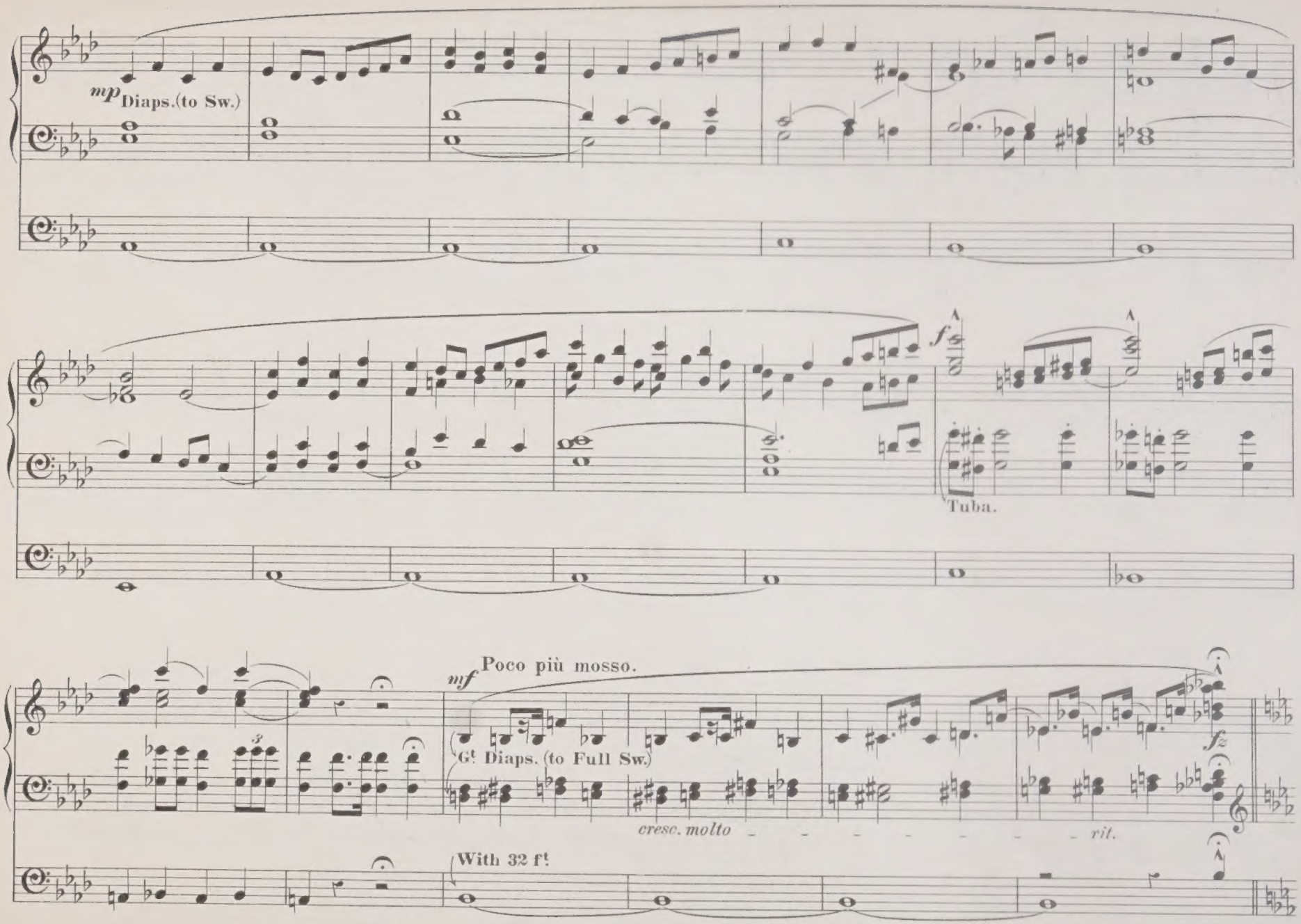


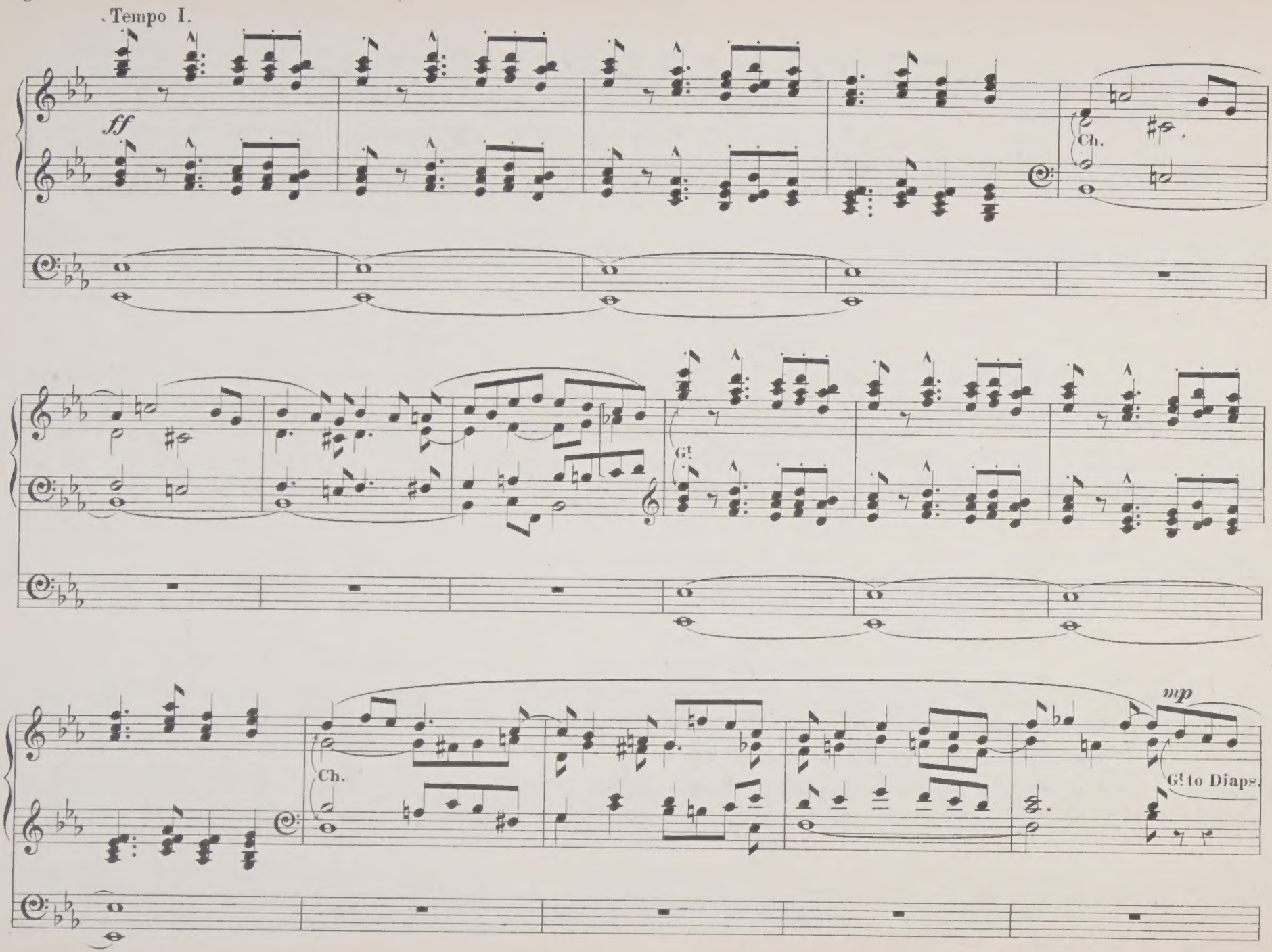
Engraved & Printed at Leipzig by Oscar Brandstetter

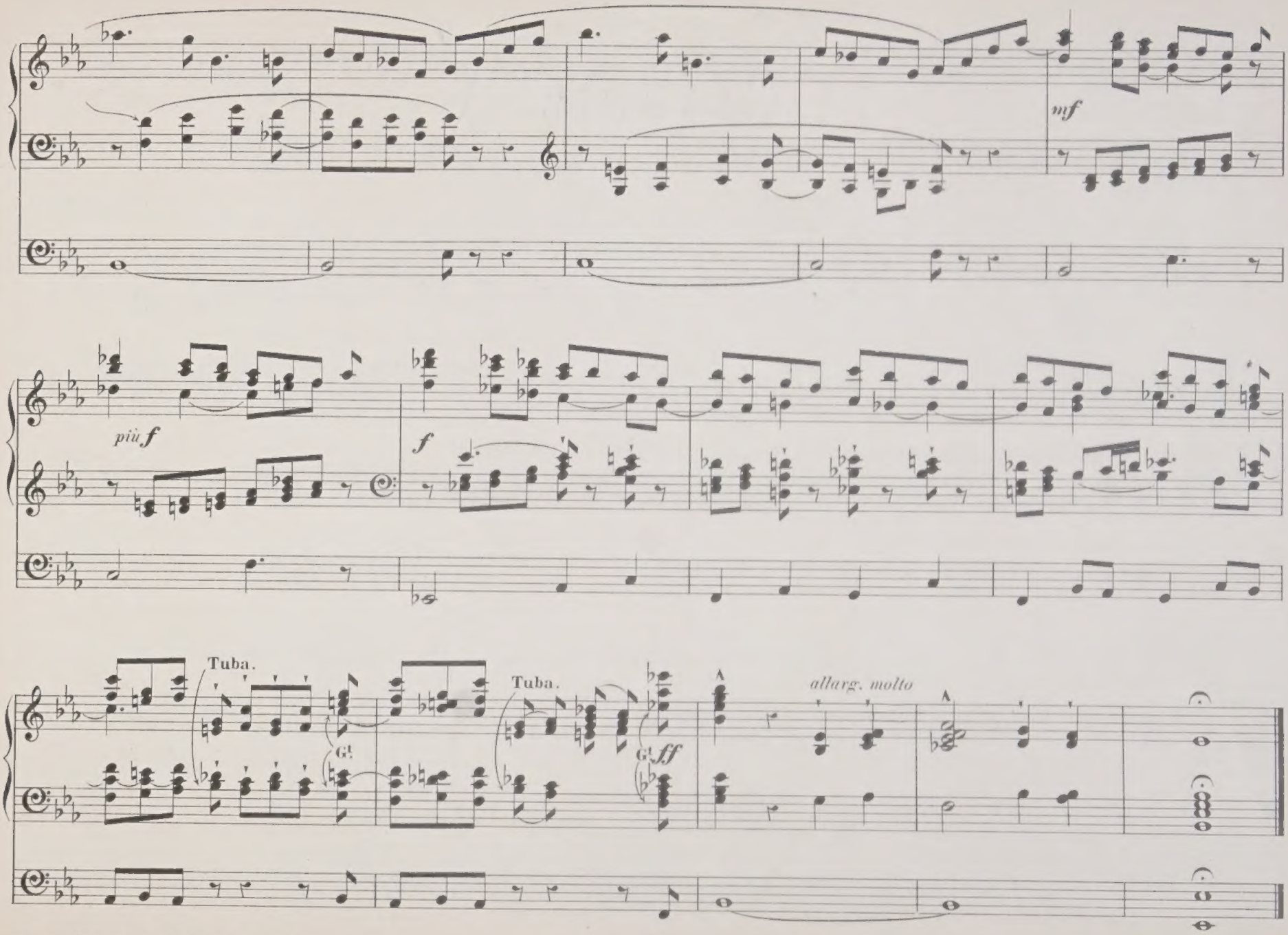

mp
Ch.
Gt to Diaps.
mf
più f
f
Tuba.
Gt
Tuba.
Gt
ff


Lento.
Sw. With Reeds.
mf
legato
rallentando
mp
G! Diaps. (to Sw.)
Sw. Reeds.
mf.


G! 8 f! (un coup.)
Sw.
G!
Sw.
G!
ff Full.
Tuba. (or Full Sw.)
G!
add 32 f!
Tuba.
G!
Tuba.
G!
Tuba.
G!
Tuba.
G!
ff


mp Diaps.(to Sw.)
f
Tuba.
mf Poco più mosso.
Gt Diaps. (to Full Sw.)
cresc. molto
rit.
fz
With 32 ft


Tempo I.
ff
Ch.
G!
Ch.
mp
G! to Diaps.

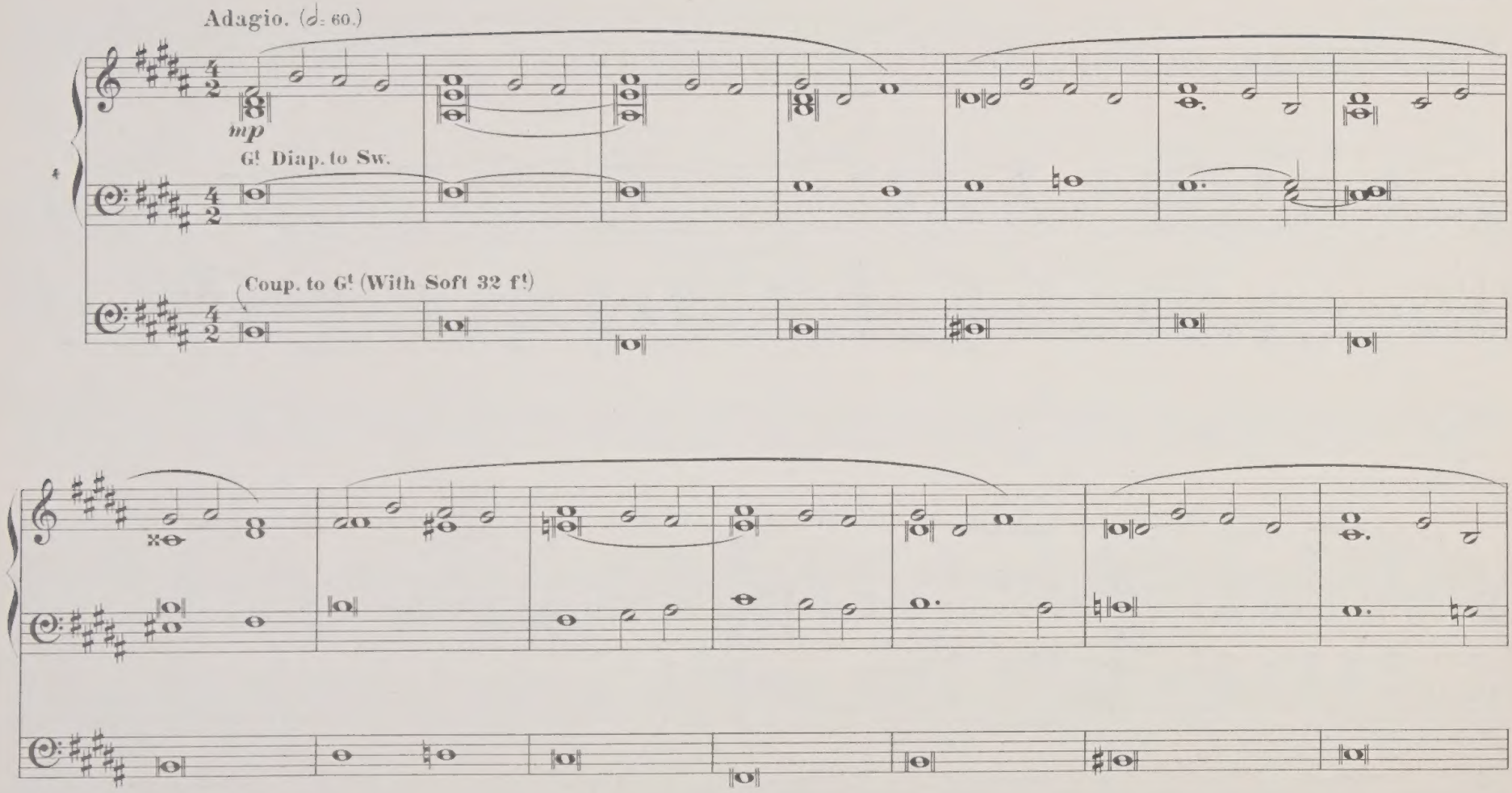

mf
più f
f
Tuba.
G!
Tuba.
G!
ff
A
allarg. molto
A

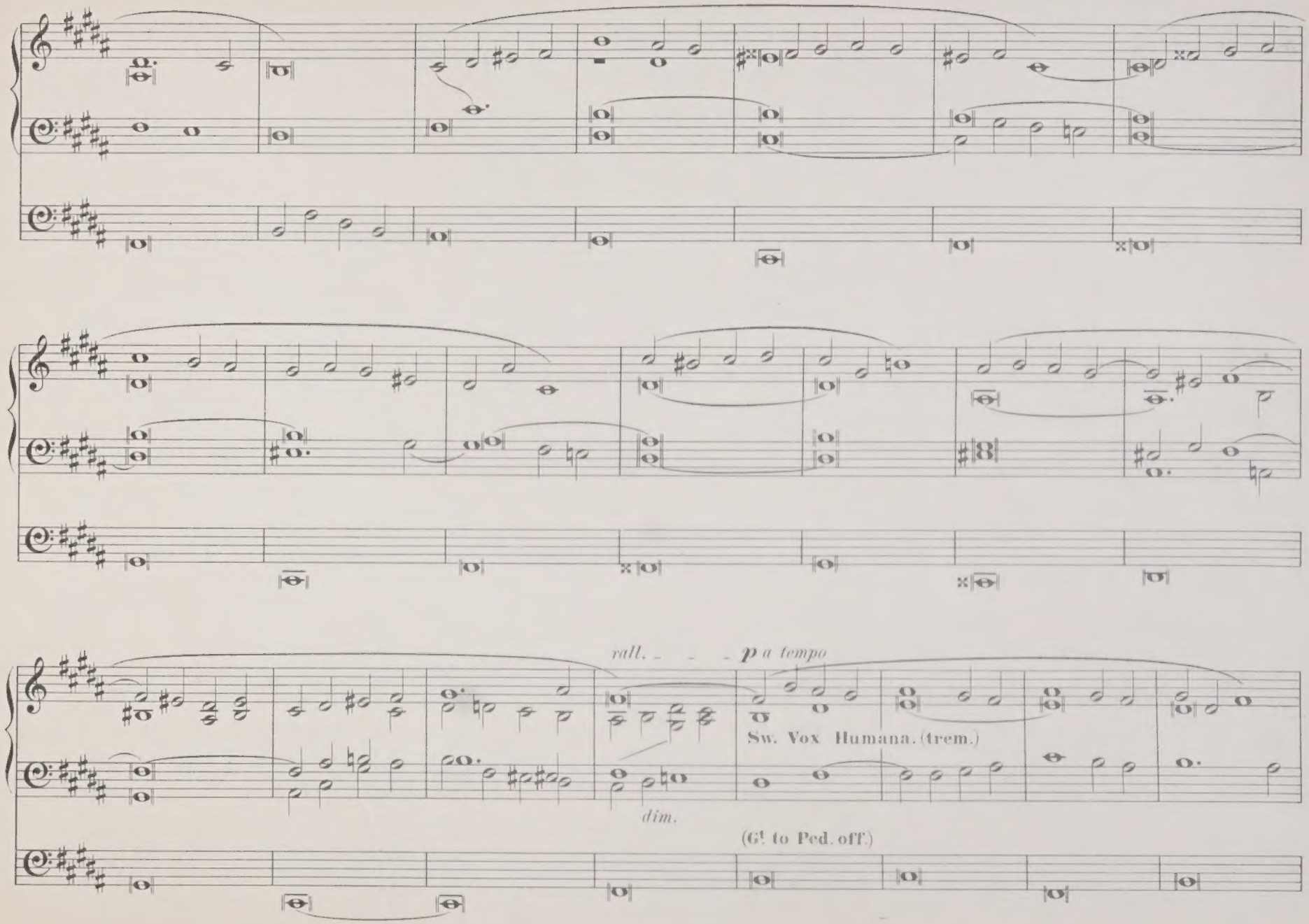
To
Miss HATTIE JONES.

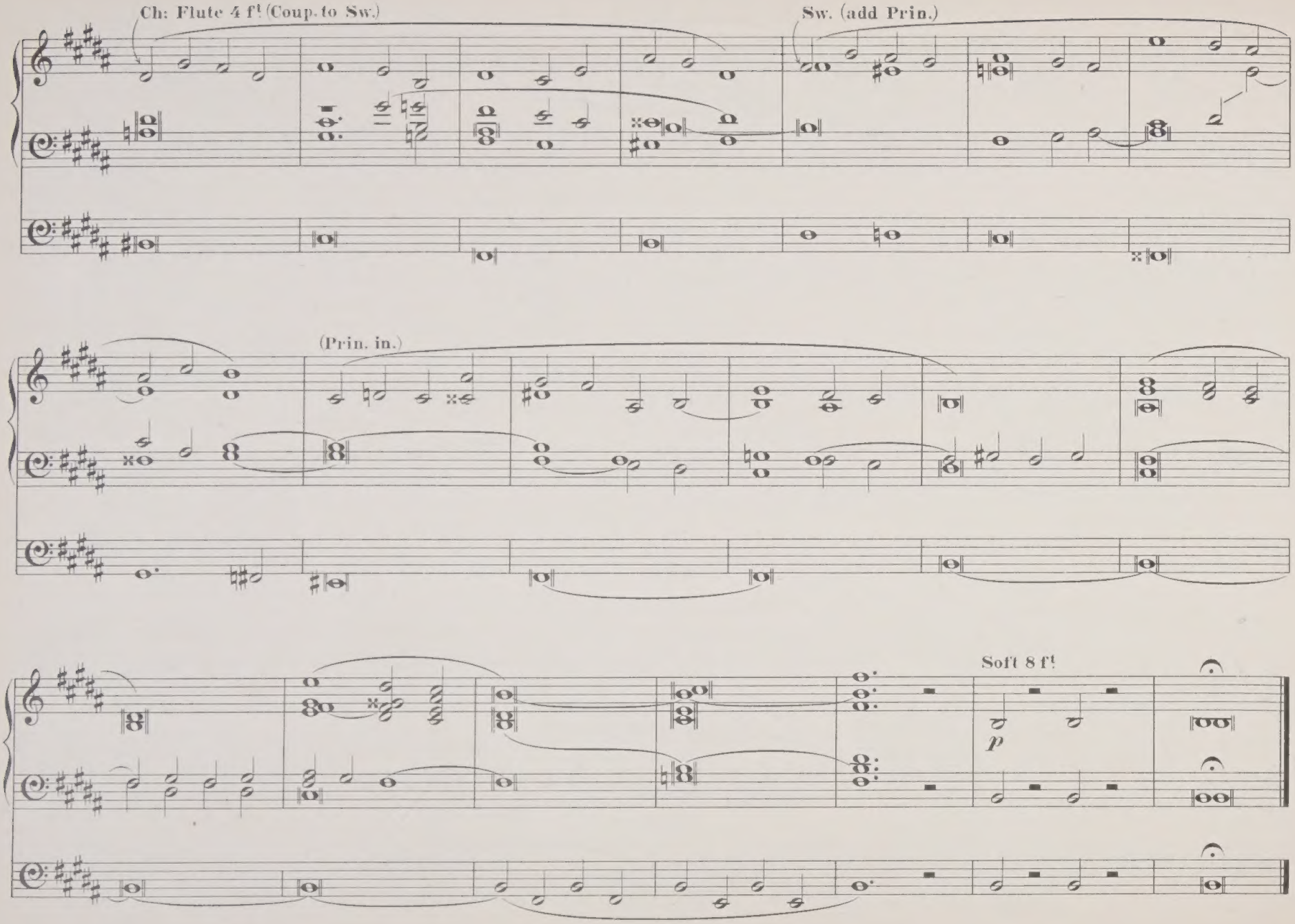
RÊVERIE.

Nº 2.

WM. FAULKES.




rall.
p a tempo
Sw. Vox Humana. (trem.)
dim.
(G! to Ped. off.)


Ch: Flute 4 ft (Coup. to Sw.)
Sw. (add Prin.)
(Prin. in.)
Soft 8 ft
p

To

FERRIS TOZER. Esq. Mus. Doc., Oxon.

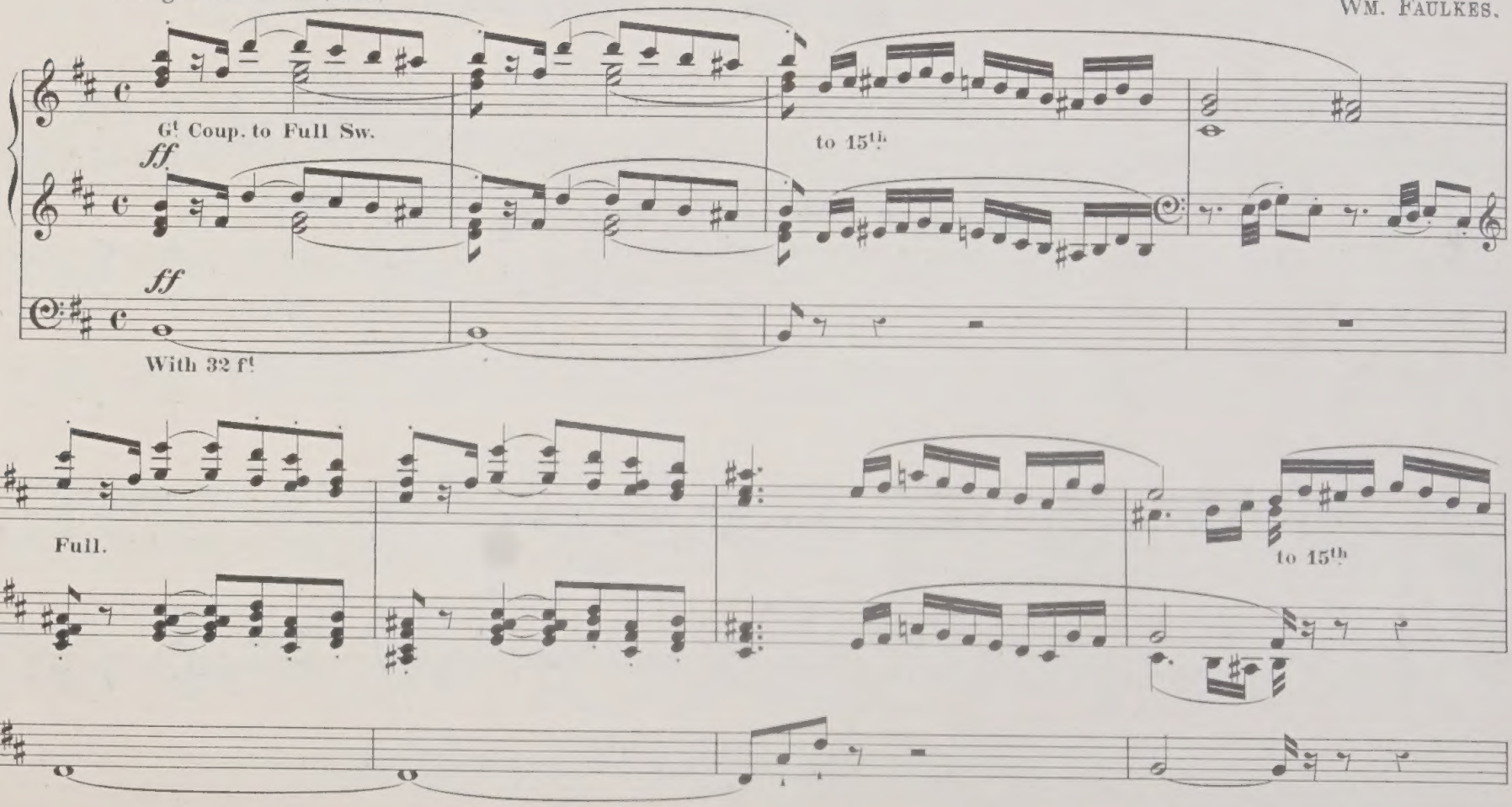
(Organist of Heavitree Church, Exeter.)

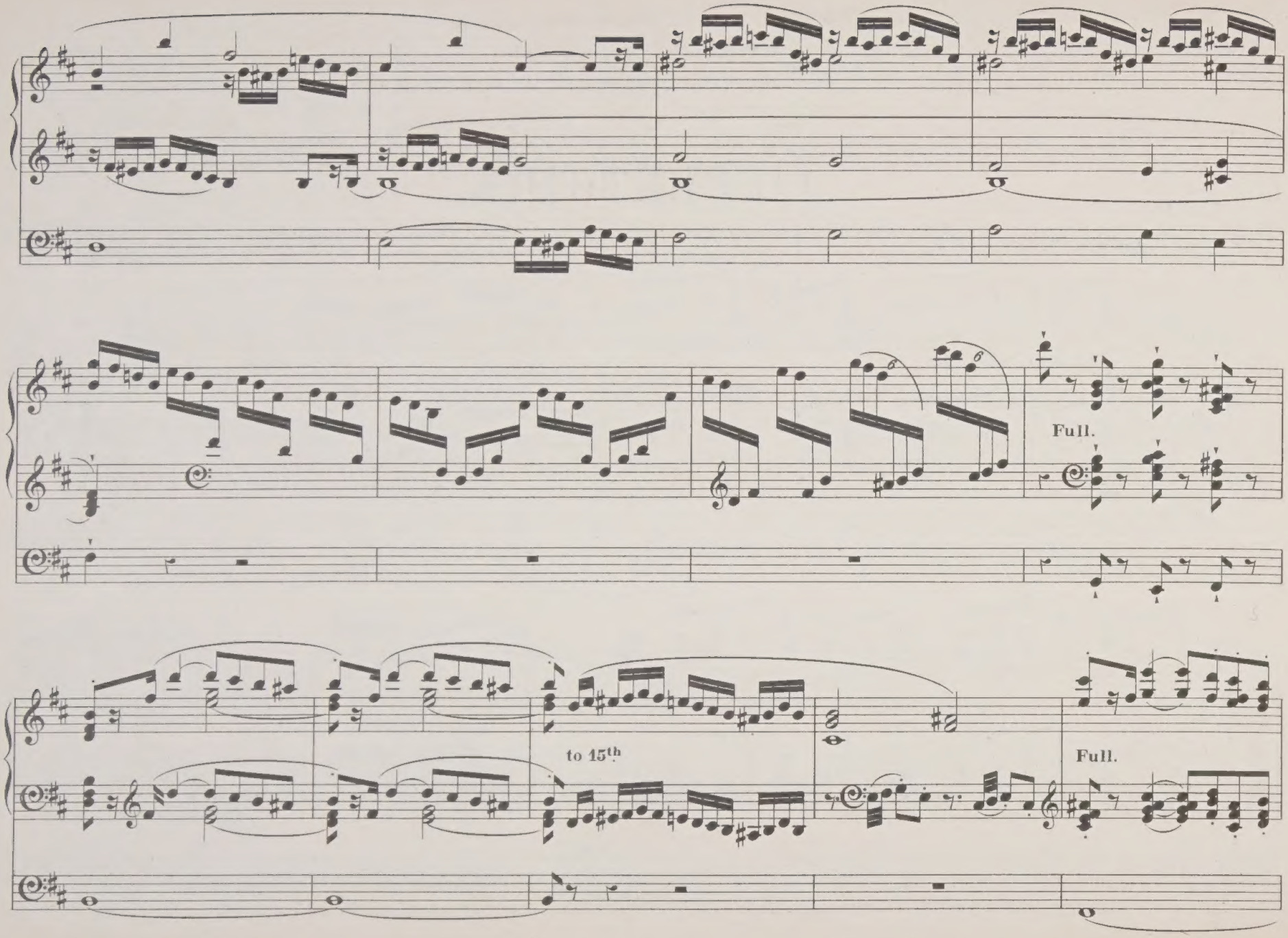
OFFERTOIRE.

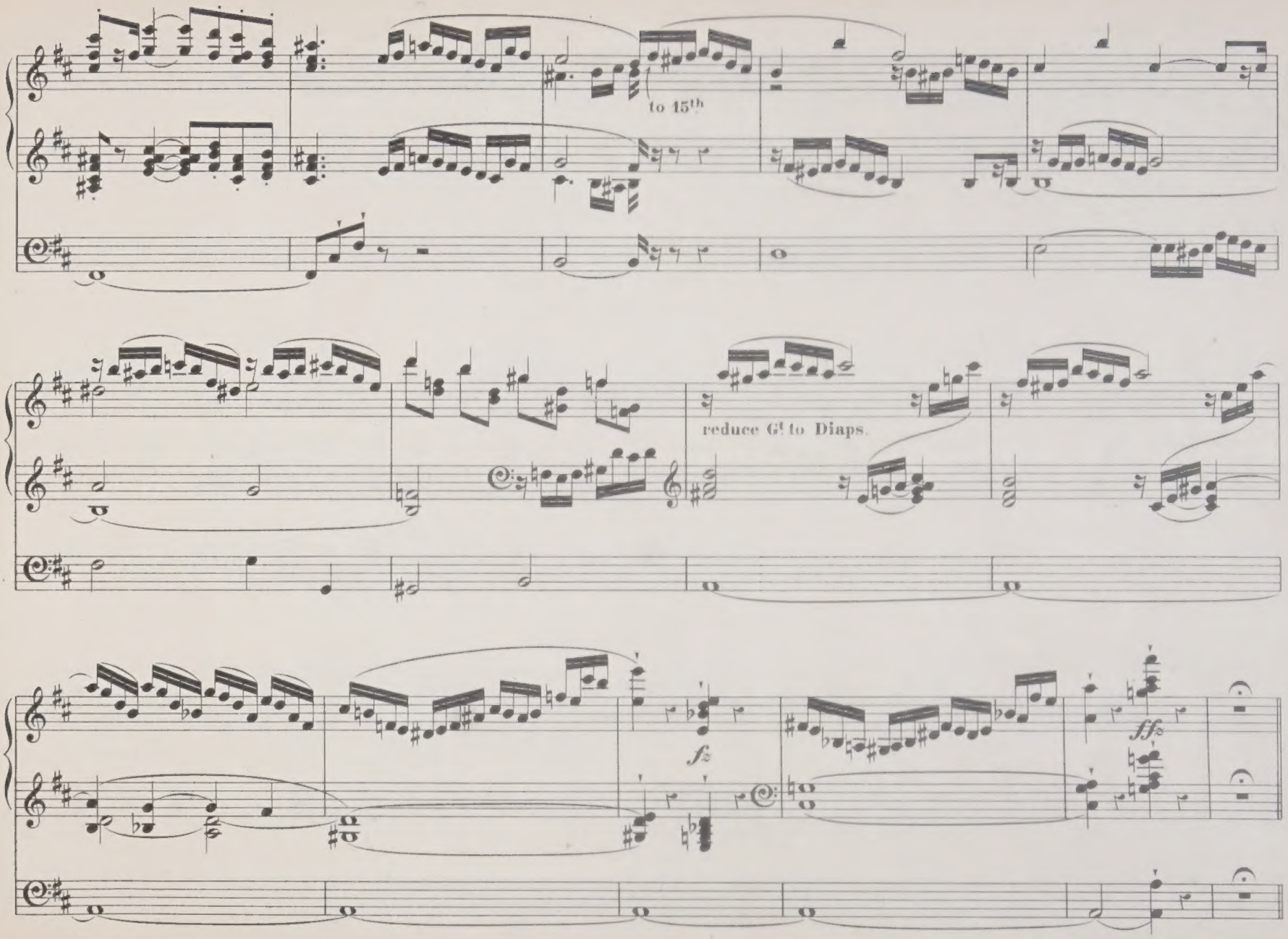
No 3.

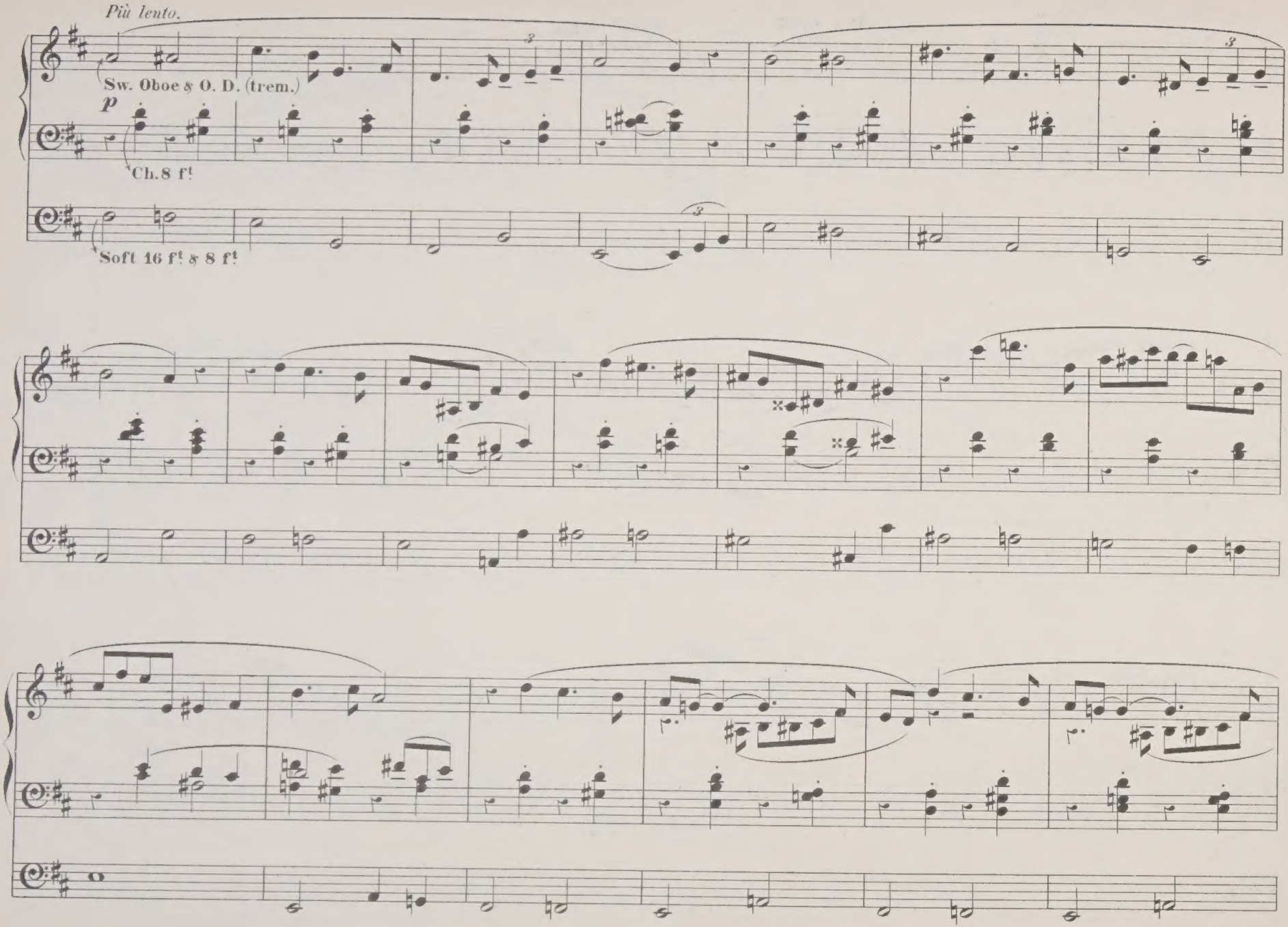
Allegro Maestoso (♩= 96.)

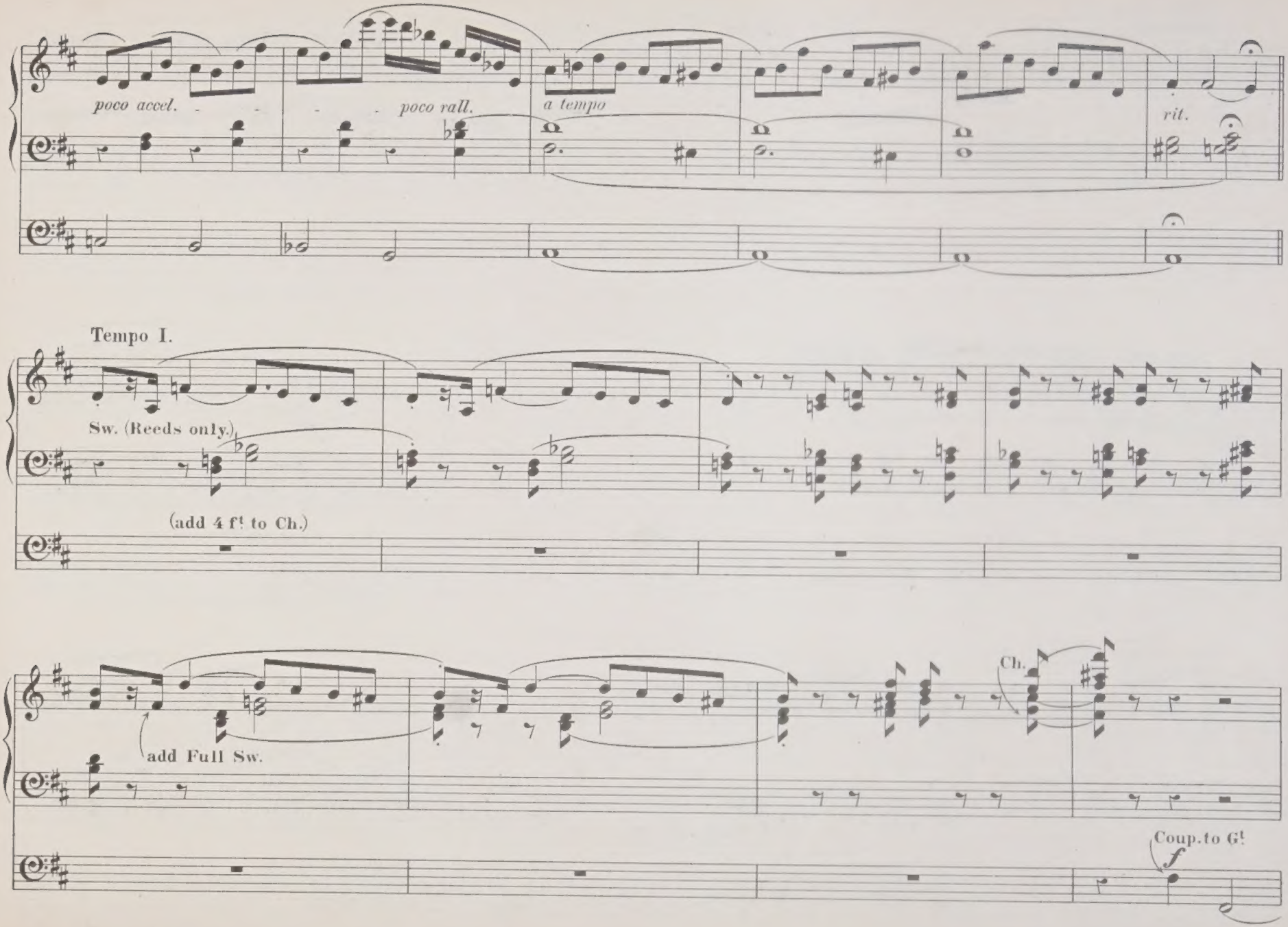
WM. FAULKES.

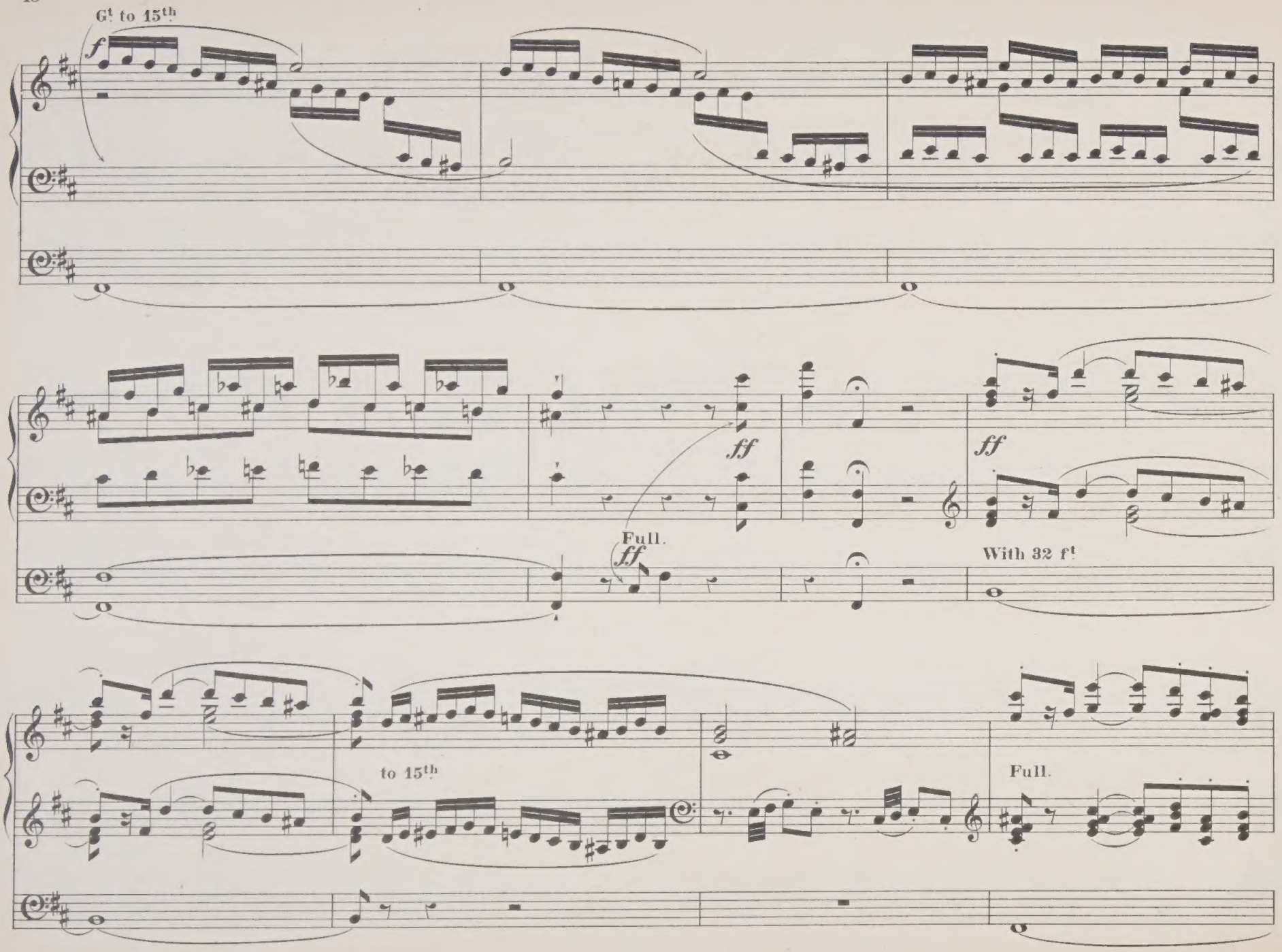


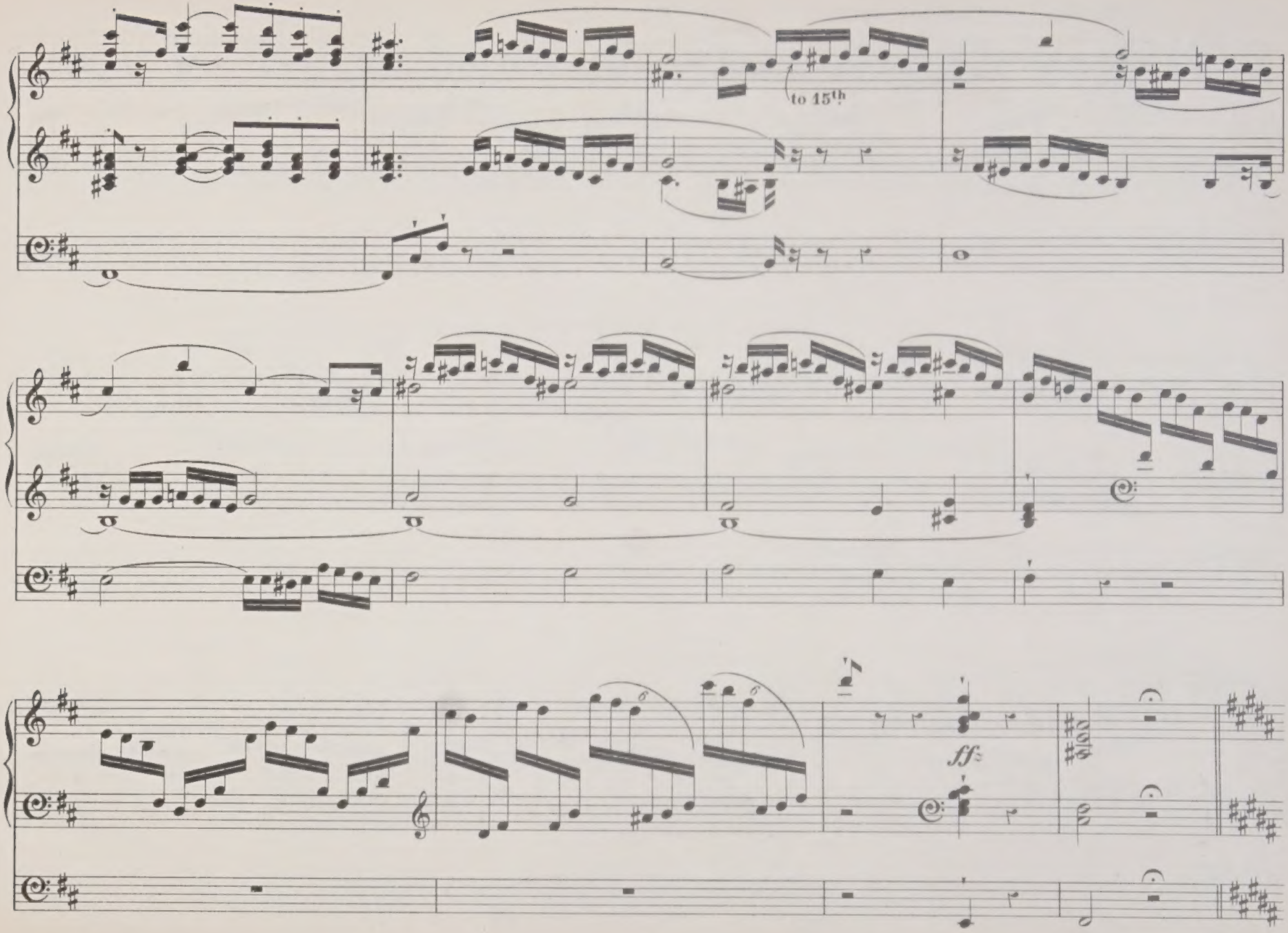

Full.
to 15th
Full.

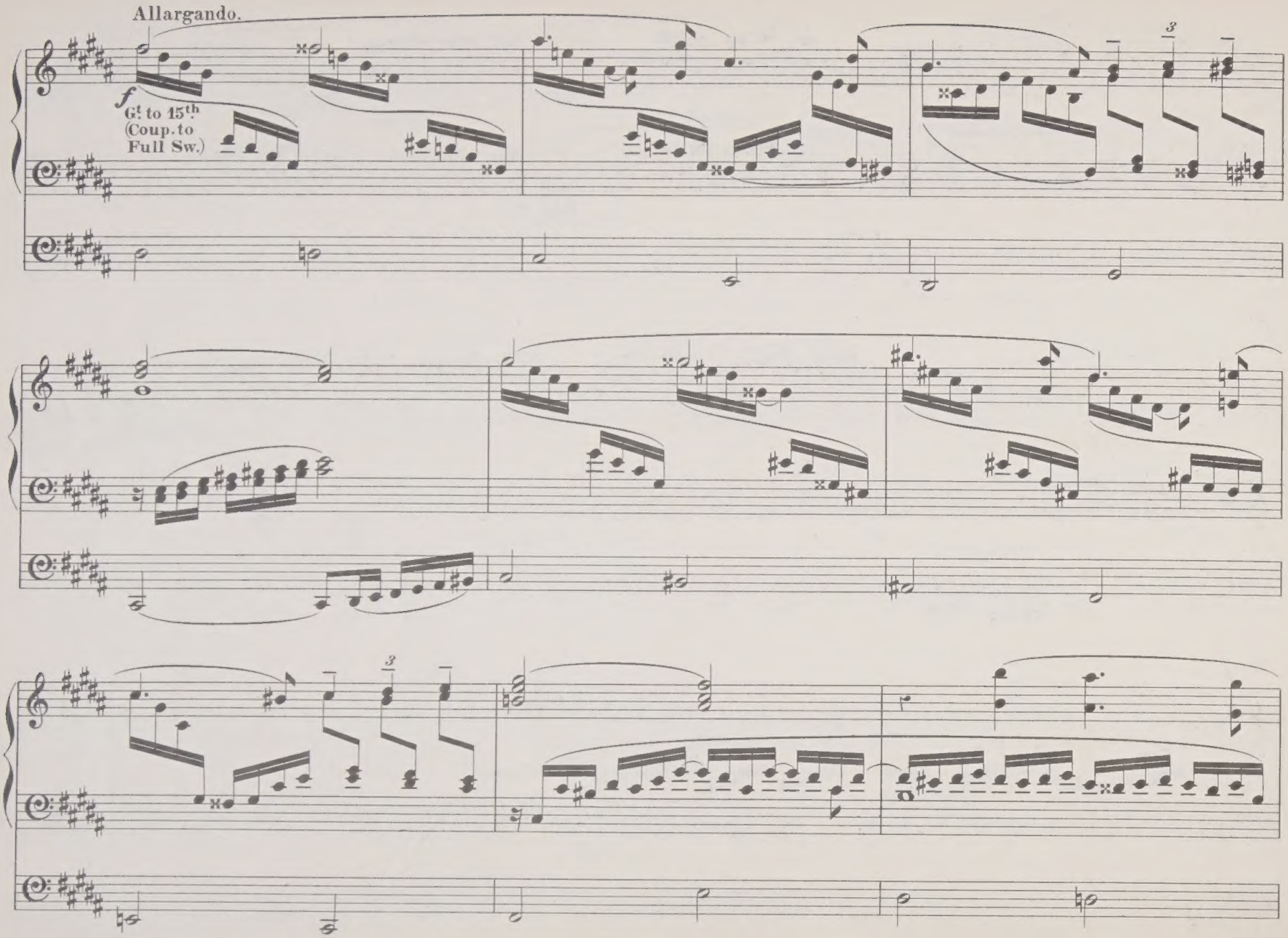

to 15th
reduce G! to Diaps.
fz
ffz

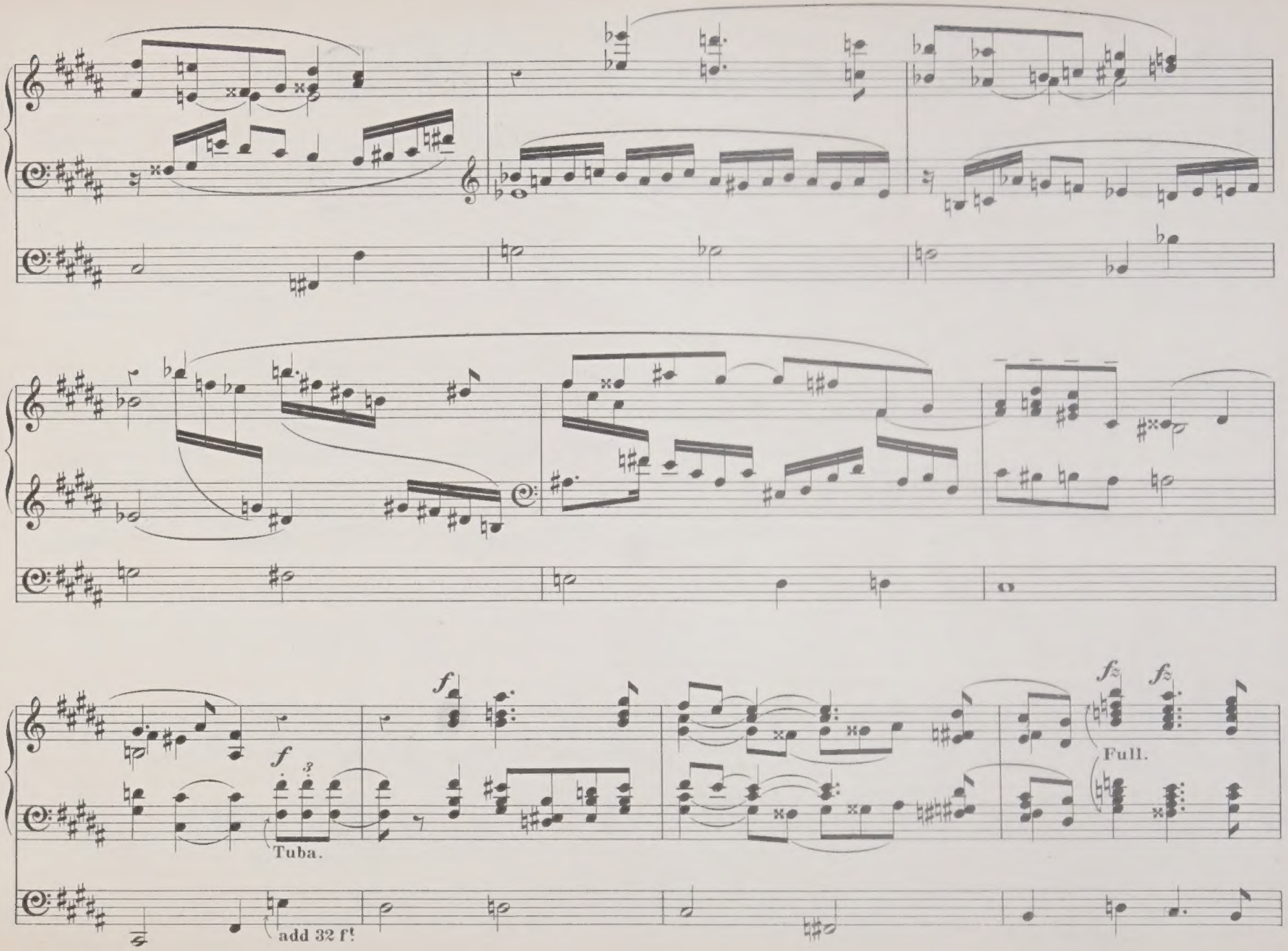

Più lento.
Sw. Oboe & O. D. (trem.)
p
Ch. 8 ft
Soft 16 ft & 8 ft

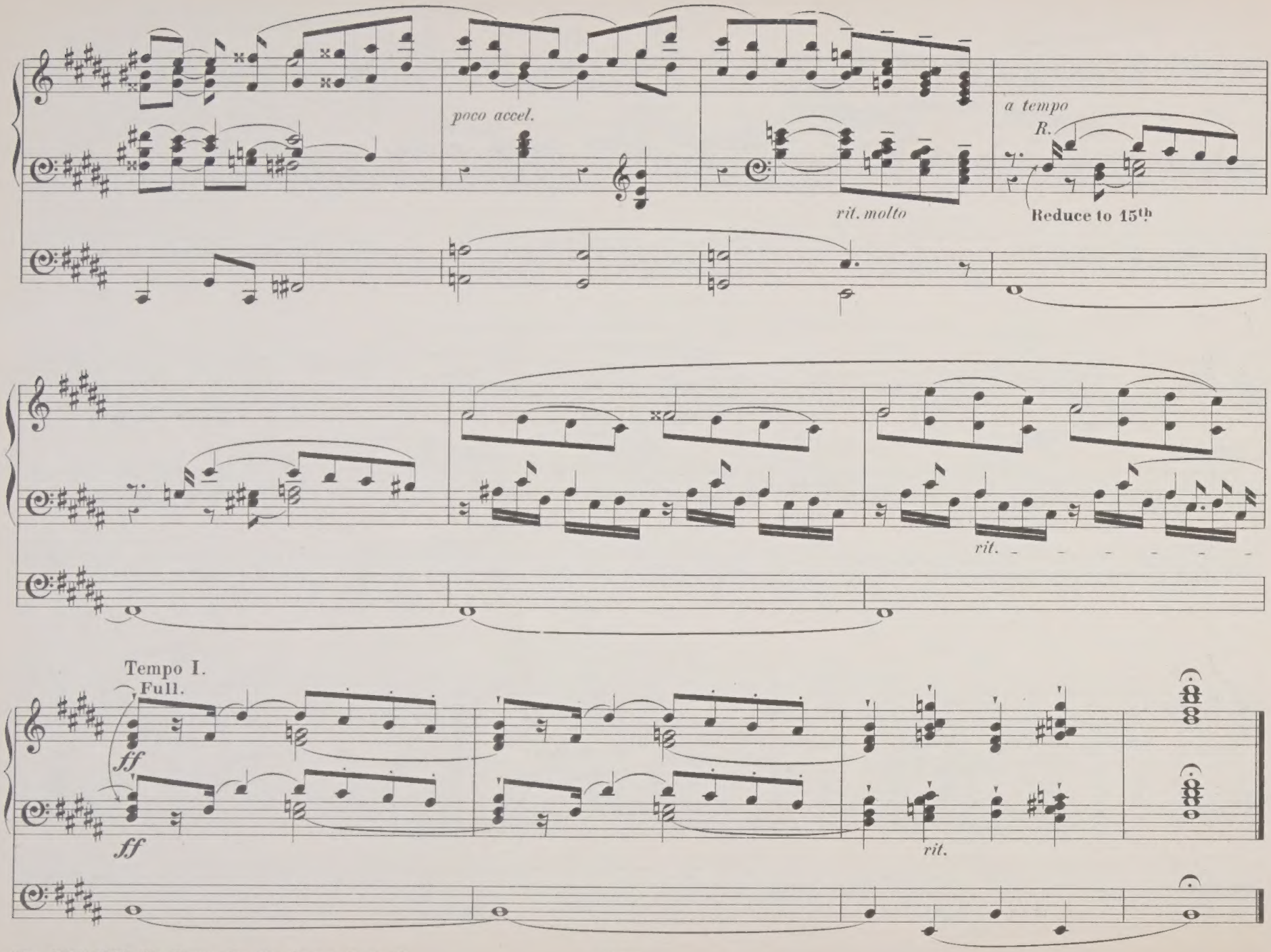

poco accel.
poco rall.
a tempo
rit.
Tempo I.
Sw. (Reeds only.)
(add 4 f! to Ch.)
add Full Sw.
Ch.
Coup. to G!
f


G^t to 15th
f
ff
Full.
ff
ff
With 32 f^t
to 15th
Full.


to 15th
ff


Allargando.
f
Gt to 15th
(Coup. to
Full Sw.)
3
3


f
Tuba.
add 32 f!
fz
fz
Full.


poco accel.
rit. molto
a tempo
R.
Reduce to 15th
rit.
Tempo I.
Full.
ff
ff
rit.

To

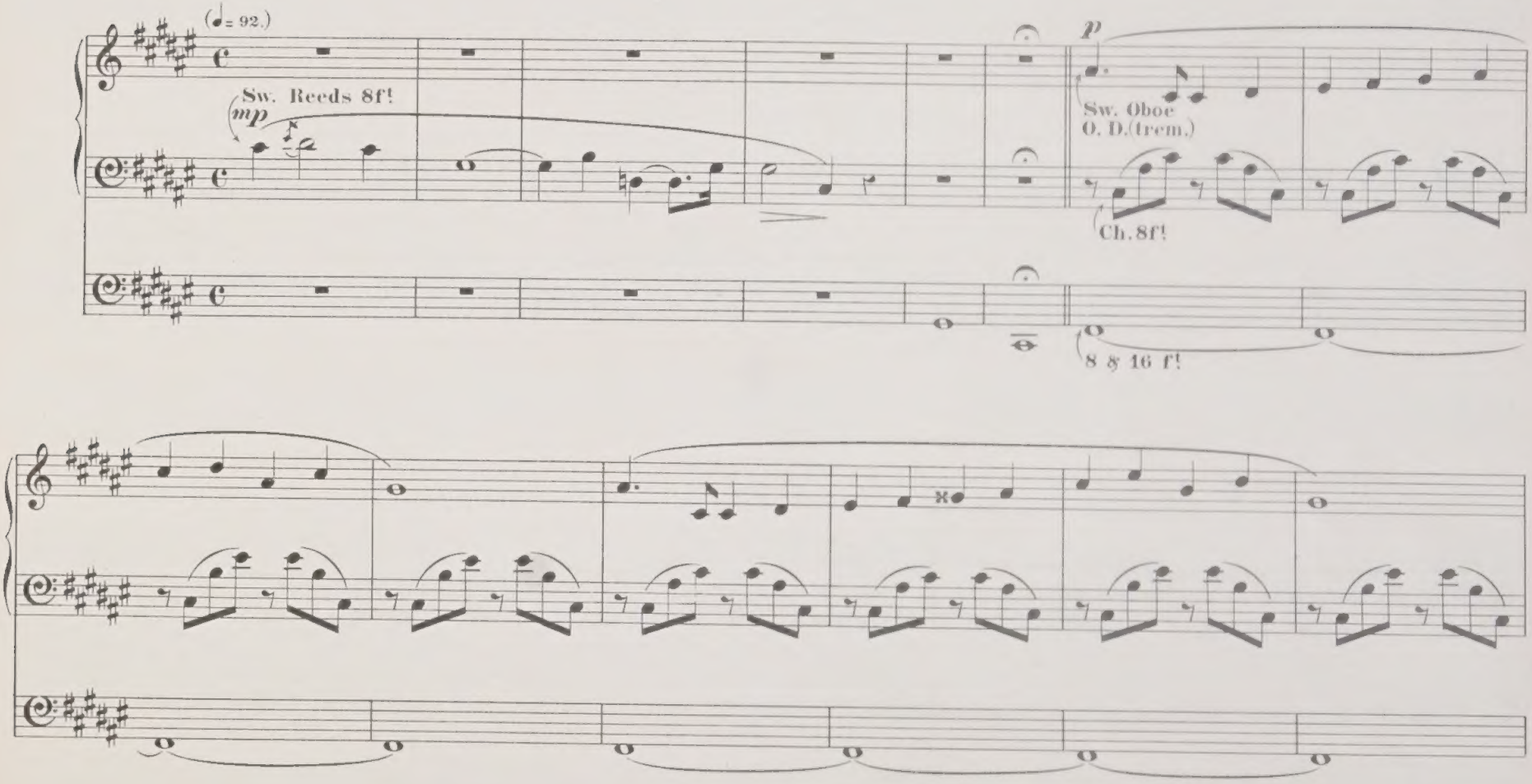
EDWARD BUNNETT. Esq. Mus. Doc., Cantab.

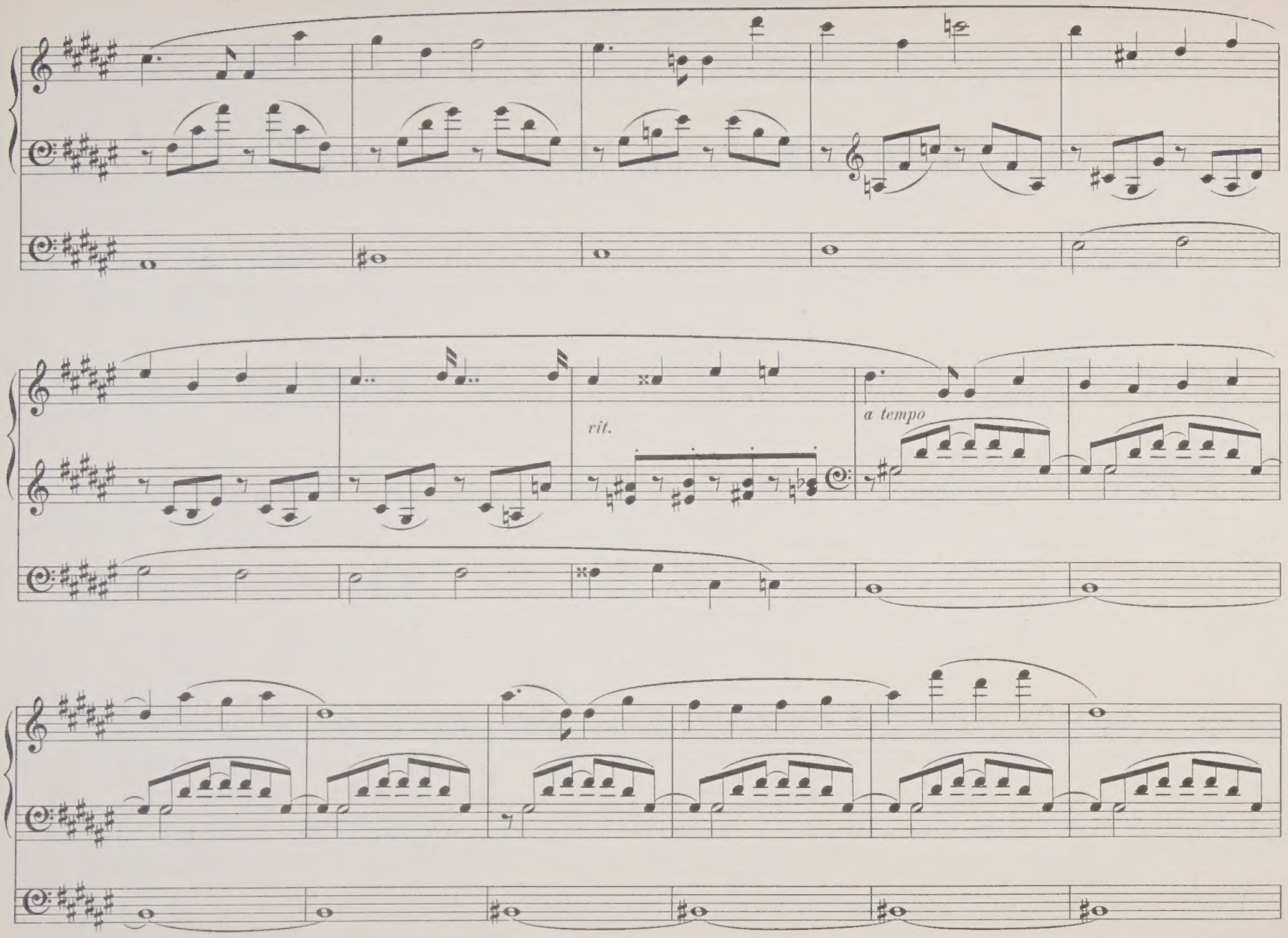
(Organist to the Corporation, Norwich.)

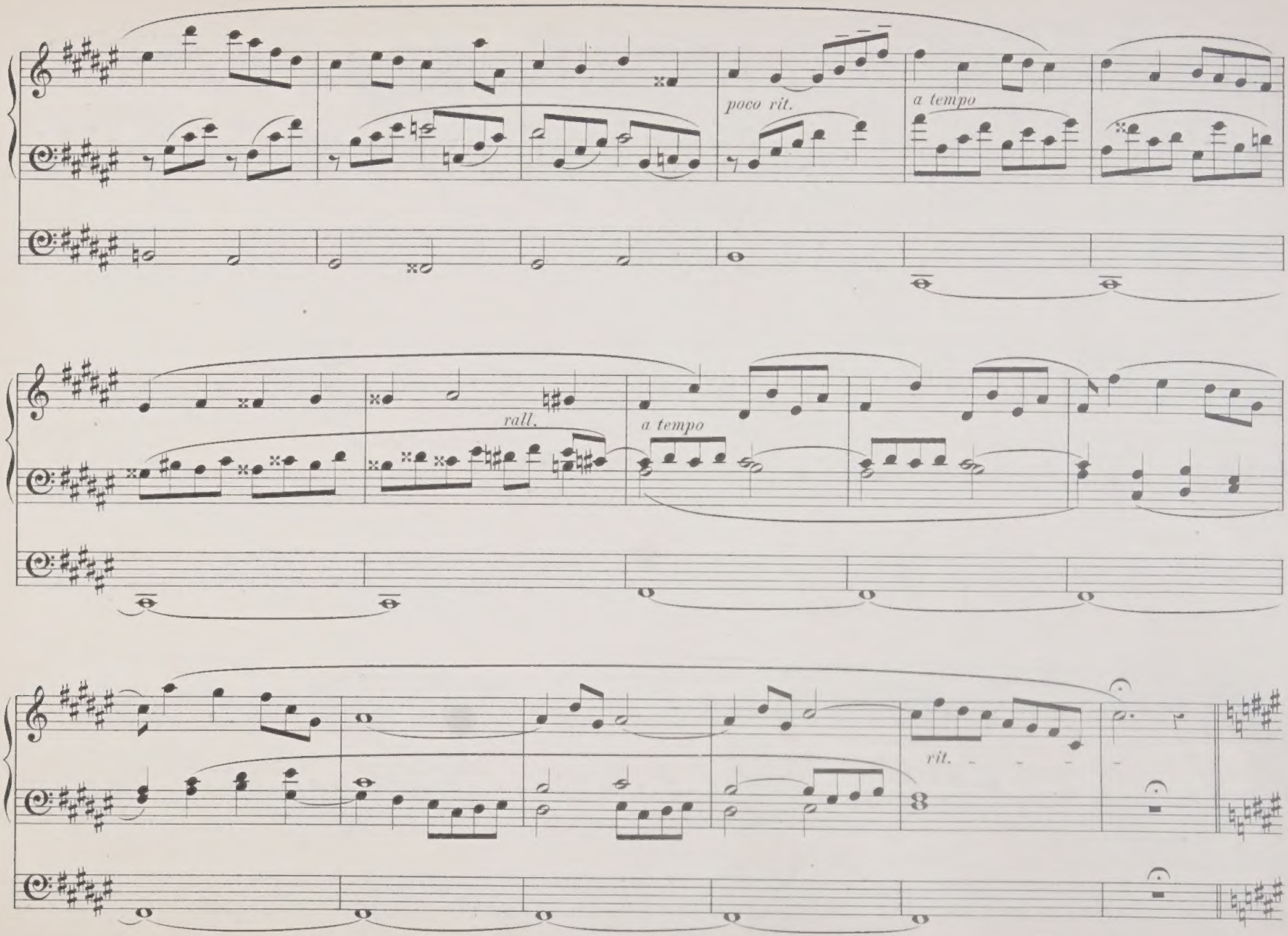
ALLEGRETTO CANTABILE.

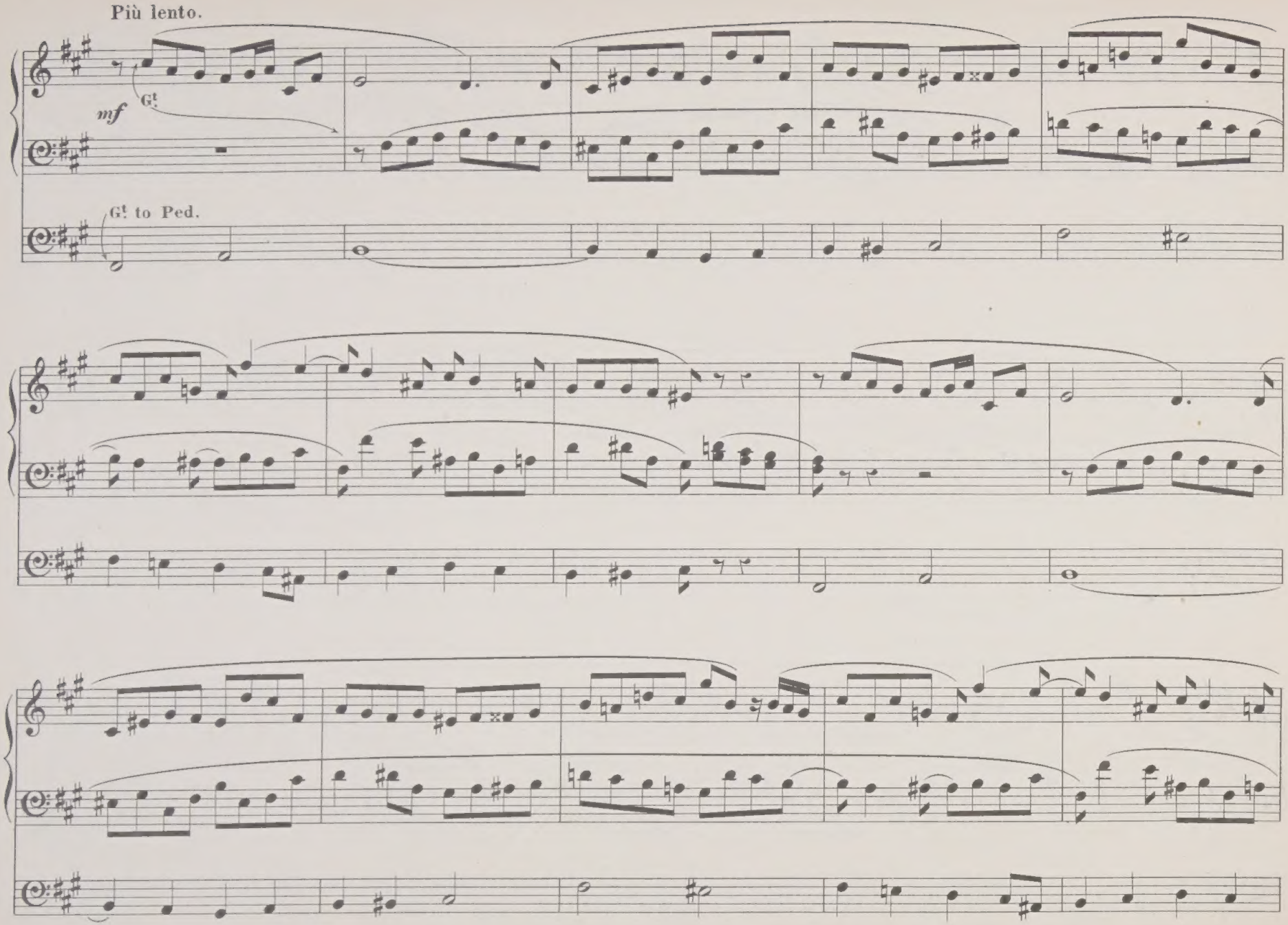
№ 4.

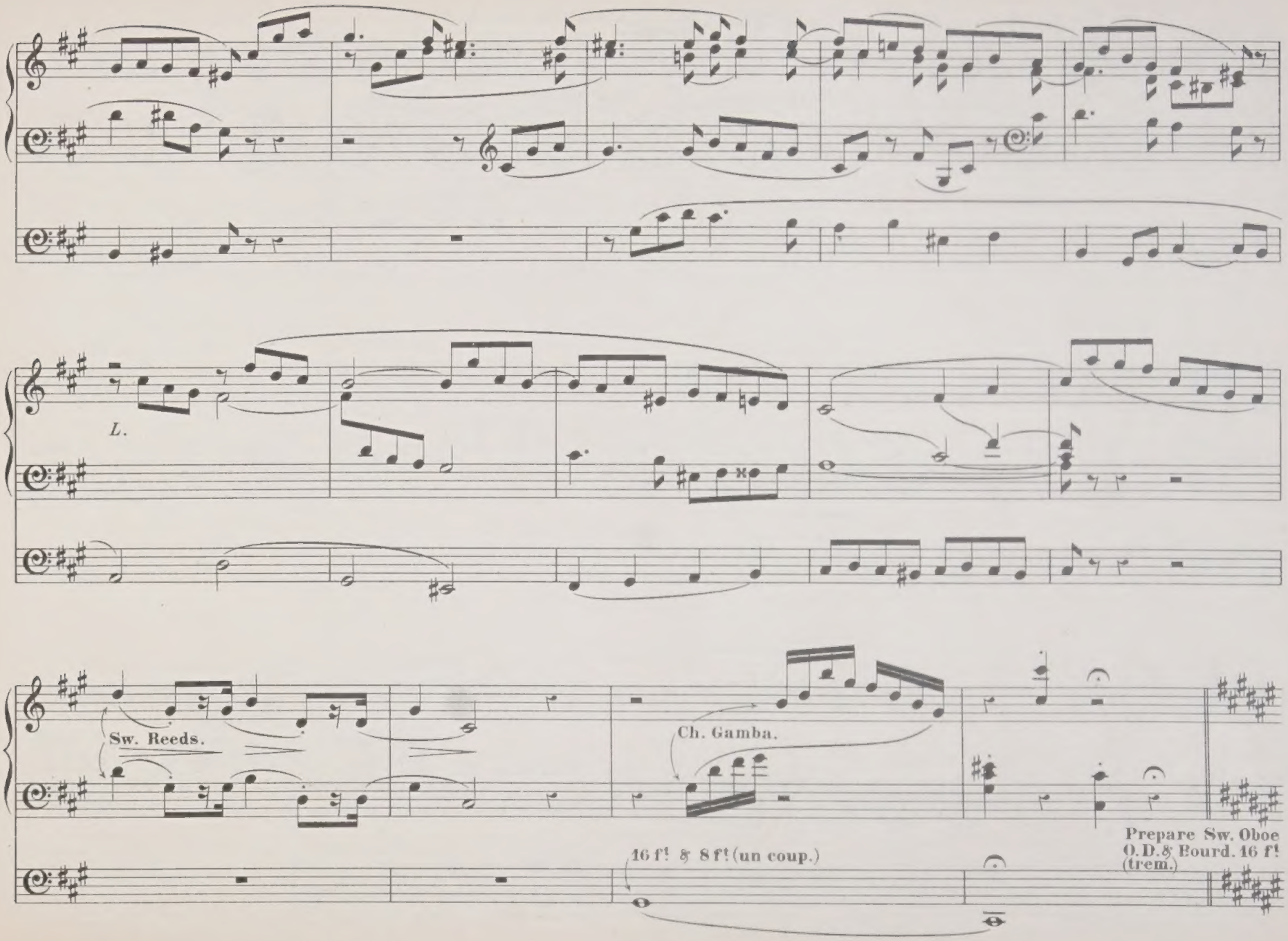
WM. FAULKES.

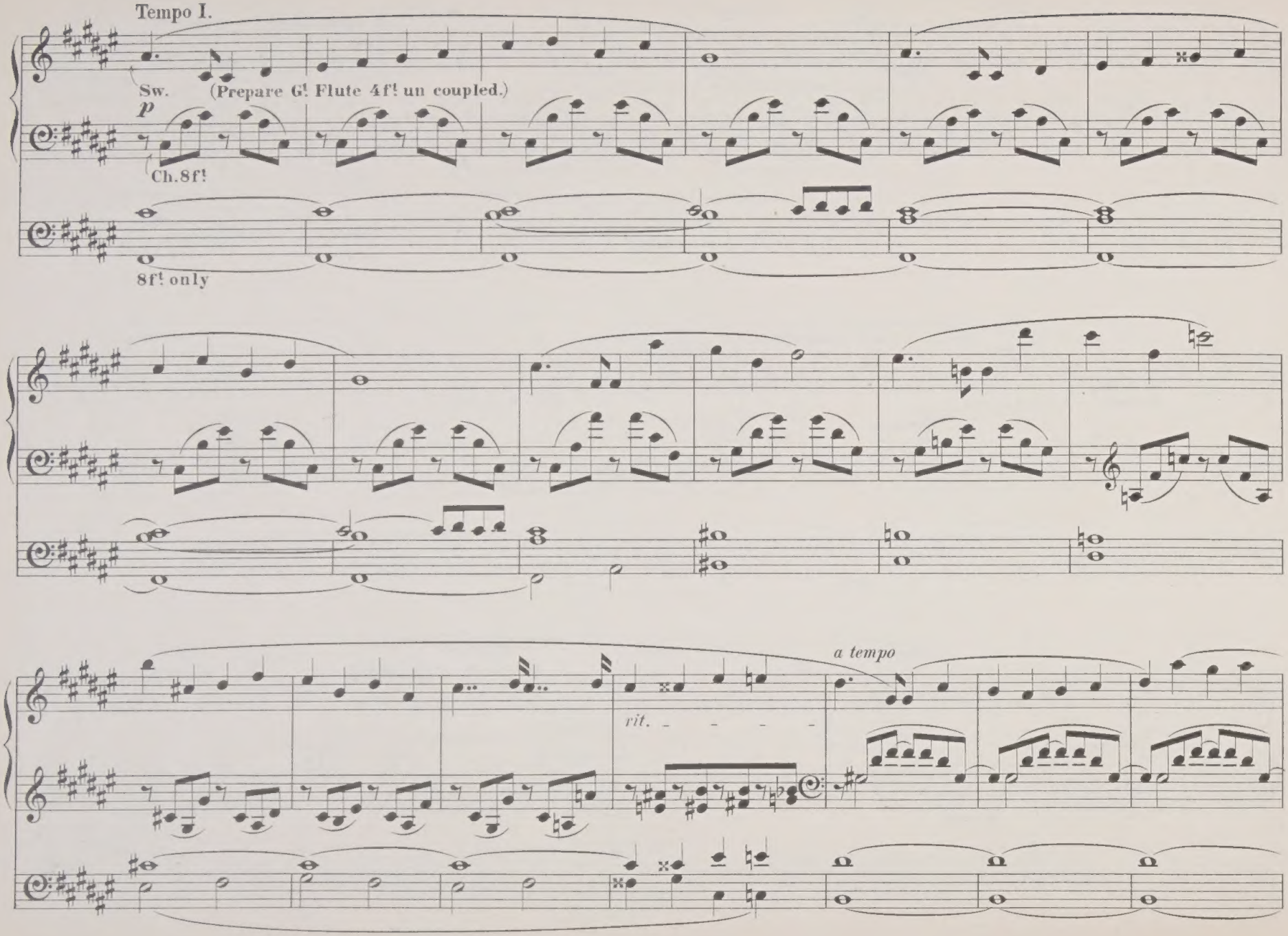


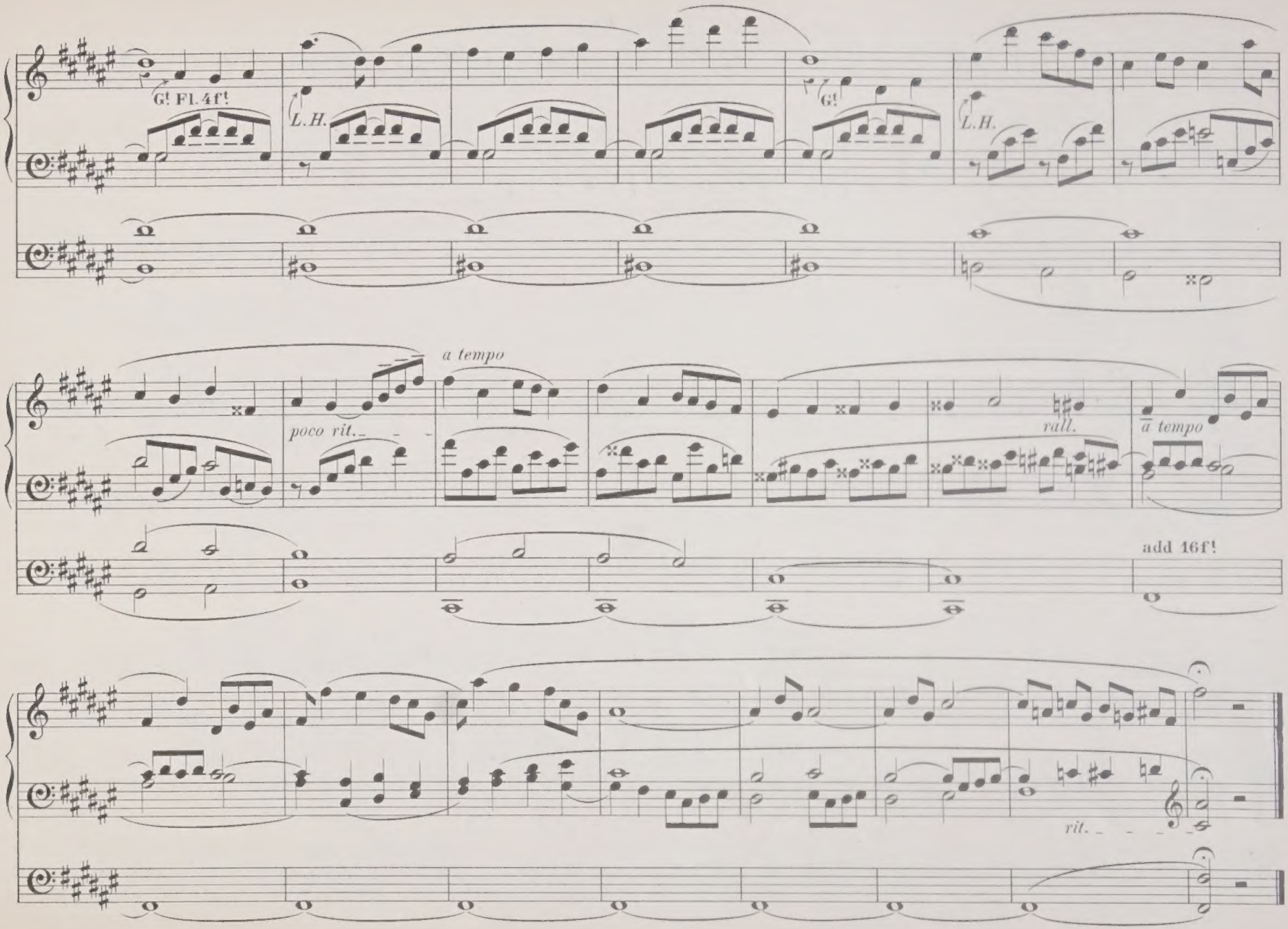

rit.
a tempo


poco rit.
a tempo
rall.
a tempo
rit.


Più lento.
mf
G!
G! to Ped.


L.
Sw. Reeds.
Ch. Gamba.
16 f! & 8 f! (un coup.)
Prepare Sw. Oboe
O.D.& Bourd. 16 f!
(trem.)


Tempo I.
Sw. (Prepare G! Flute 4f! un coupled.)
p
Ch. 8f!
8f! only
a tempo
rit.


G! Fl. 4f!
L.H.
G!
L.H.
a tempo
poco rit.
rall.
a tempo
add 16f!
rit.

To

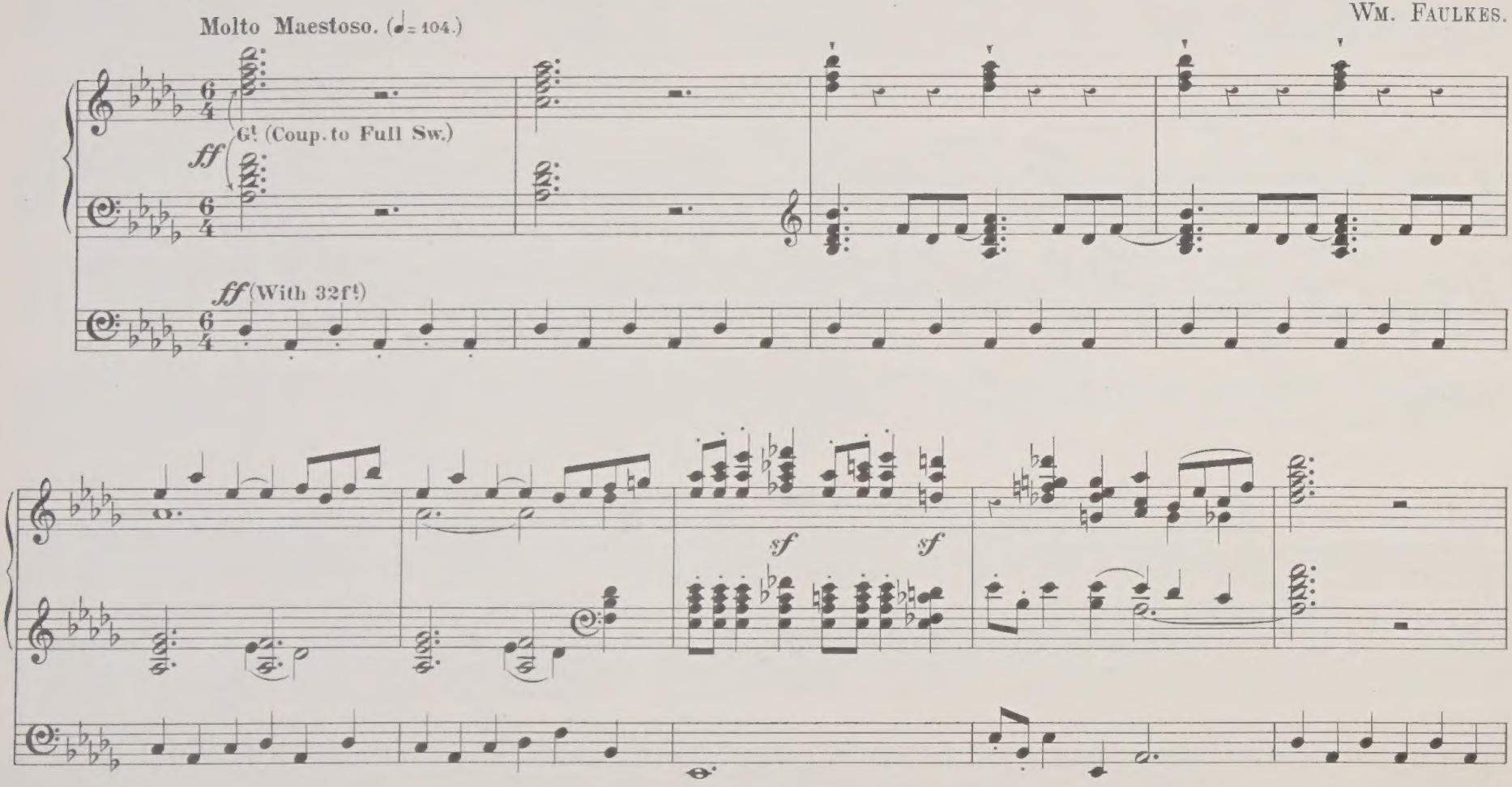
J. WARRINER. Esq. Mus. Doc., T. C. D.

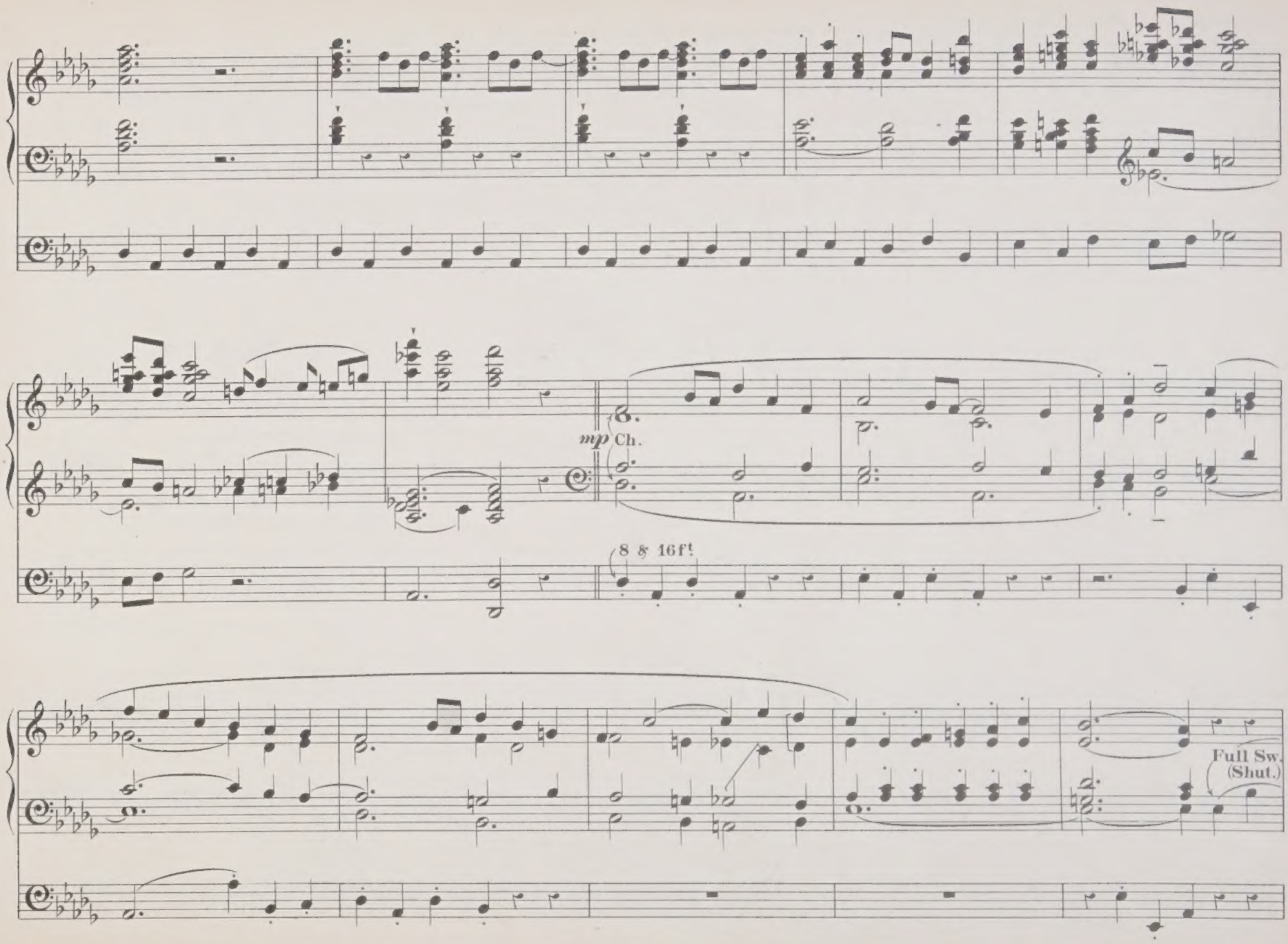
(Organist of S. Matthew's Church, Denmark Hill, London.)

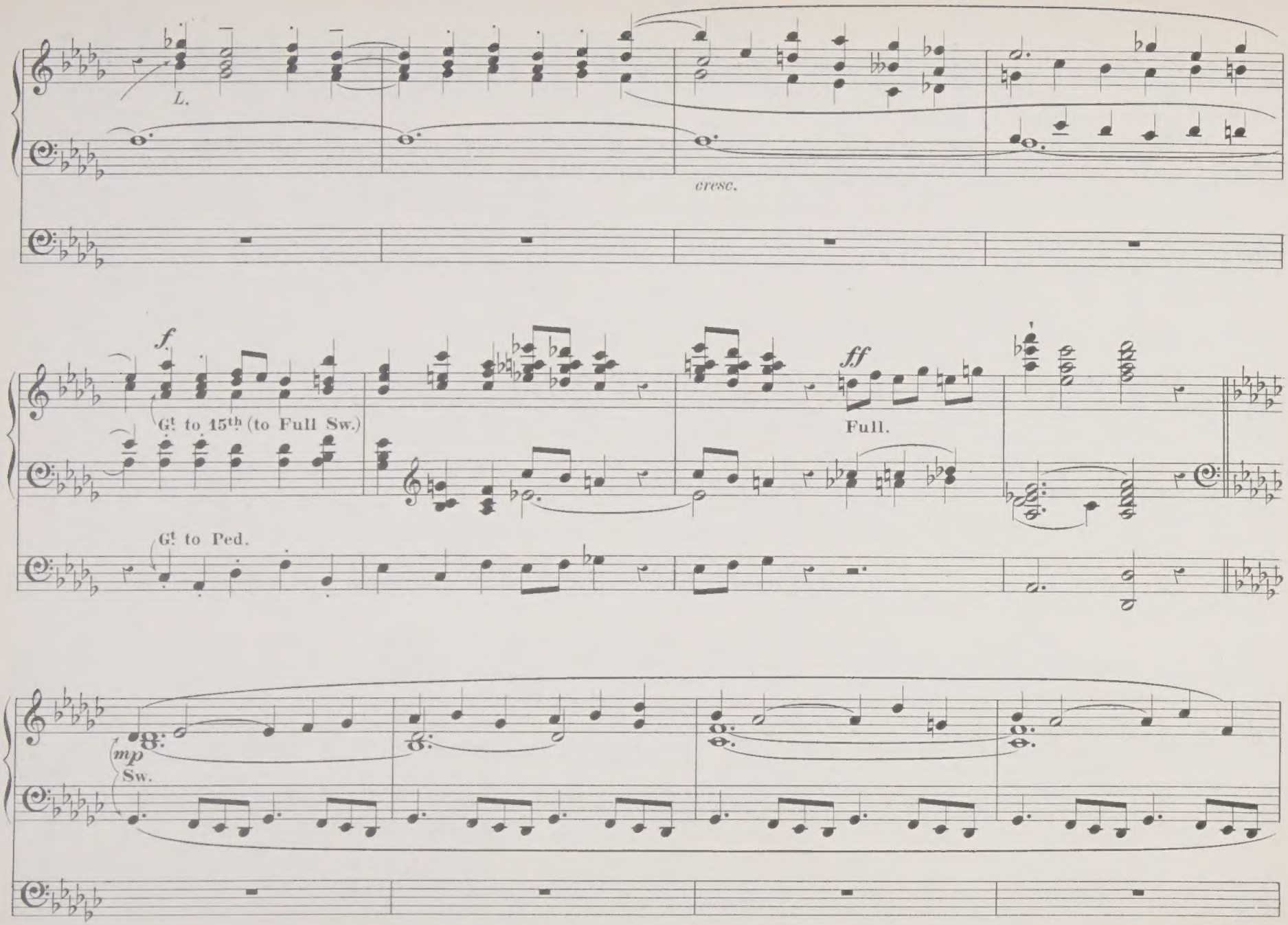
MARCHE PONTIFICALE.

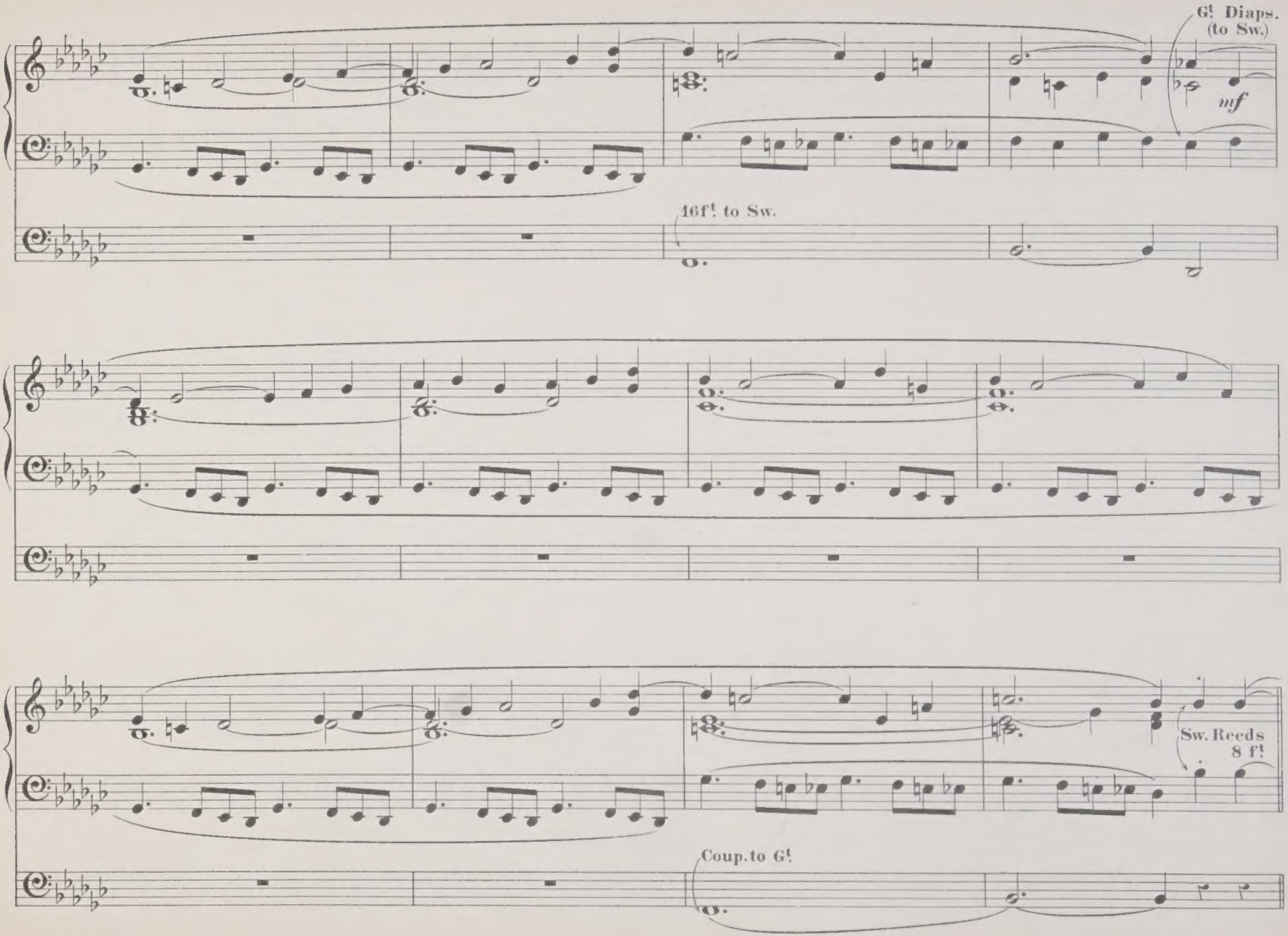
Nº 5.

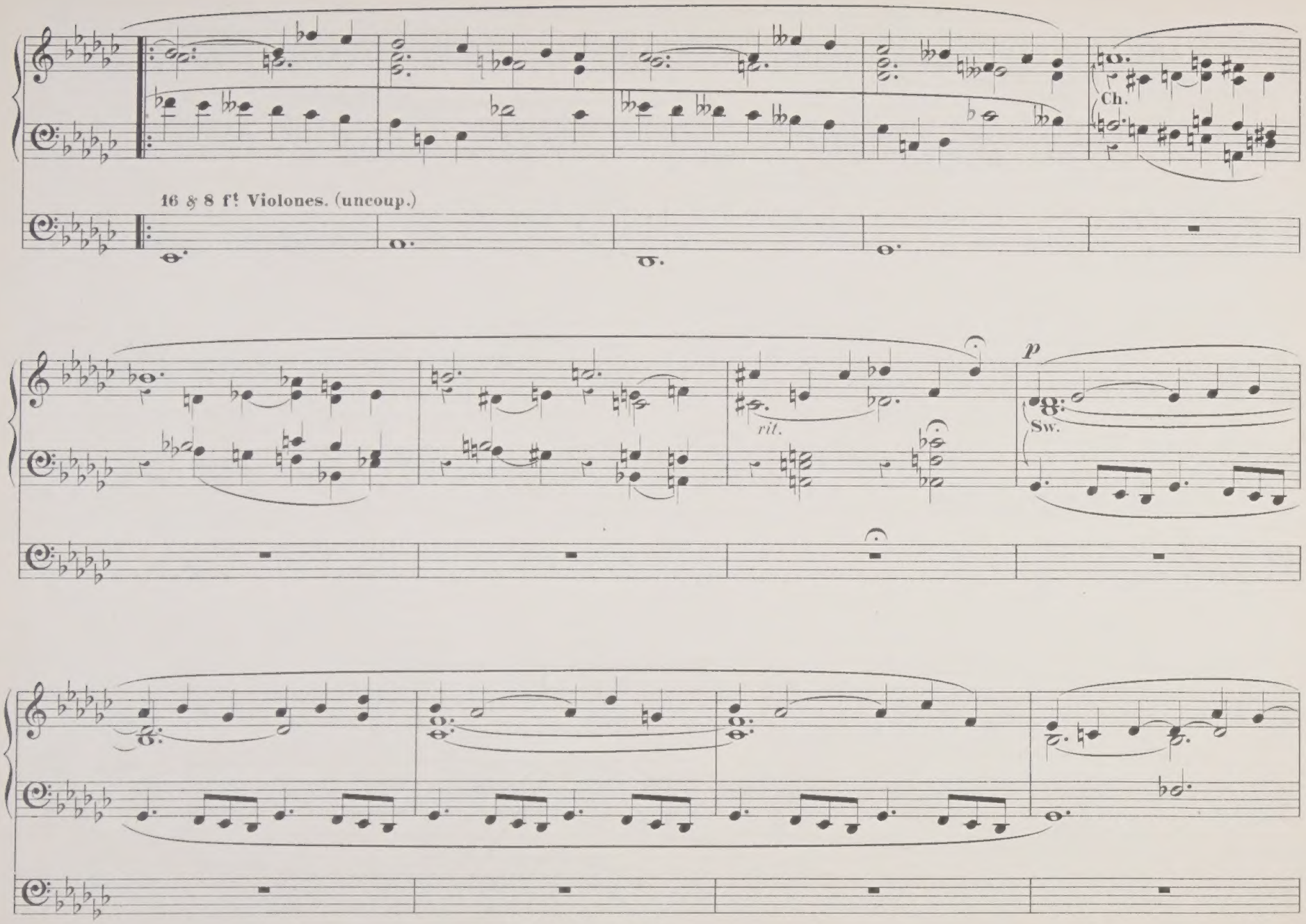
WM. FAULKES.

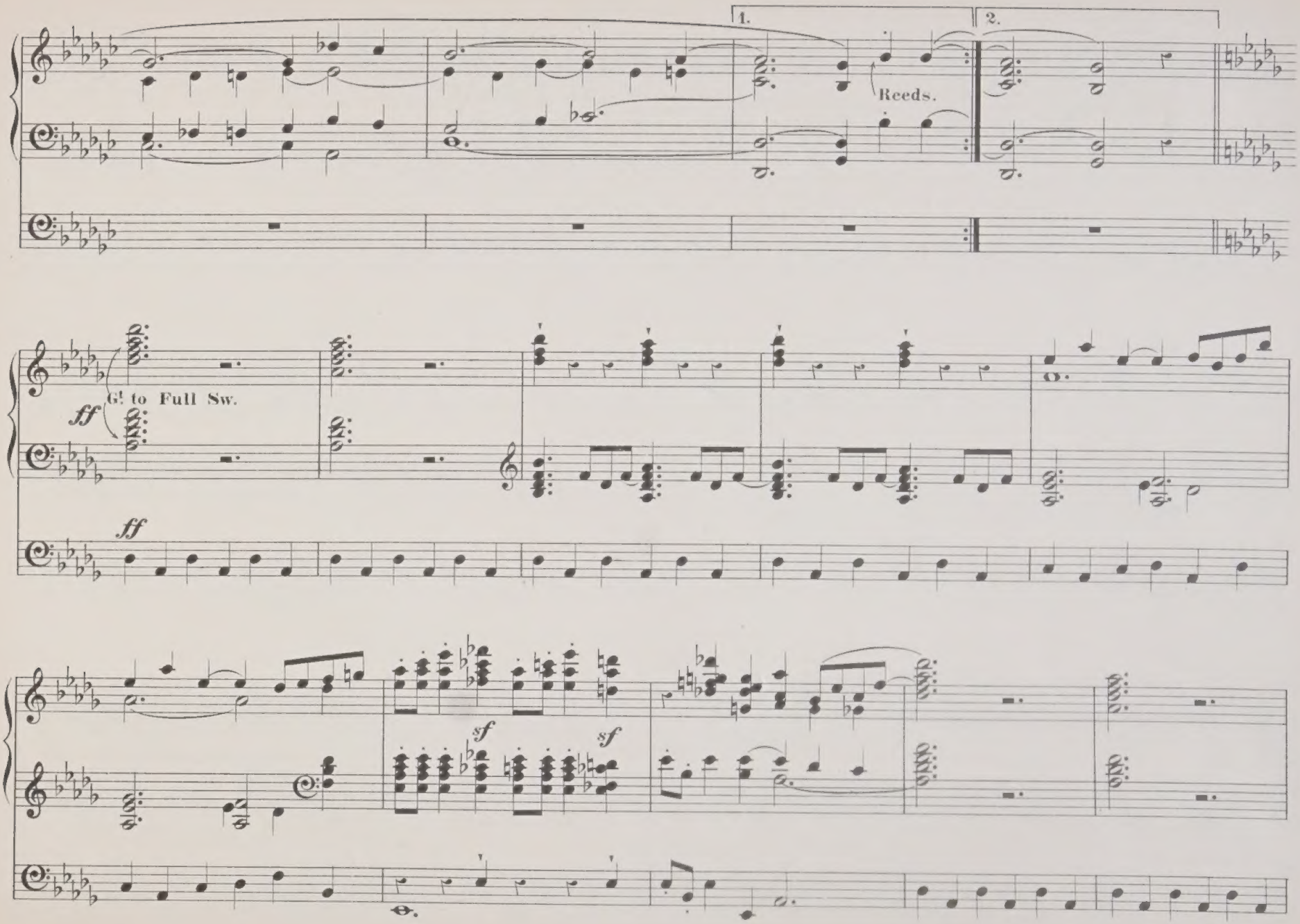


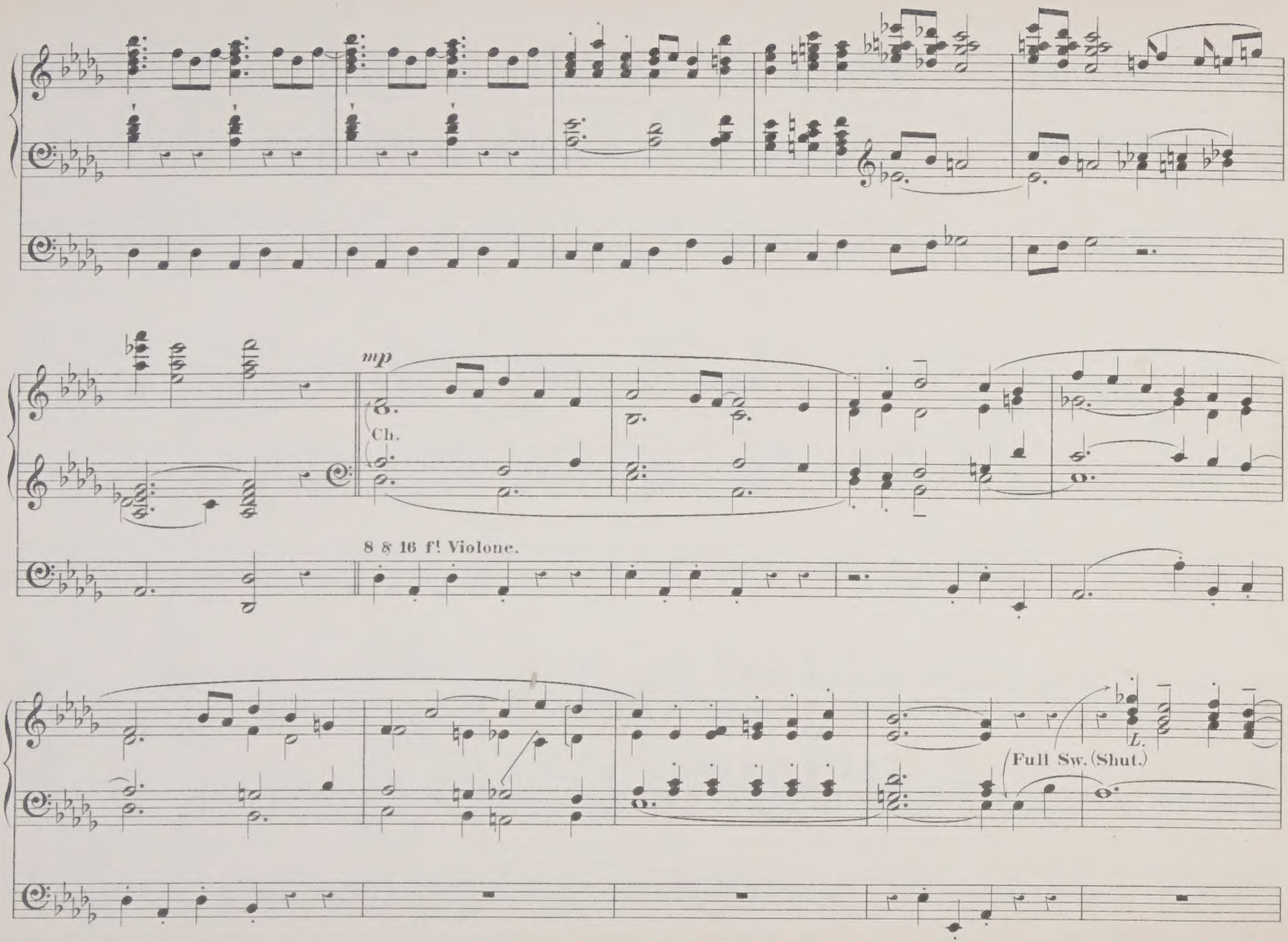

mp Ch.
8 & 16ft
Full Sw.
(Shut.)

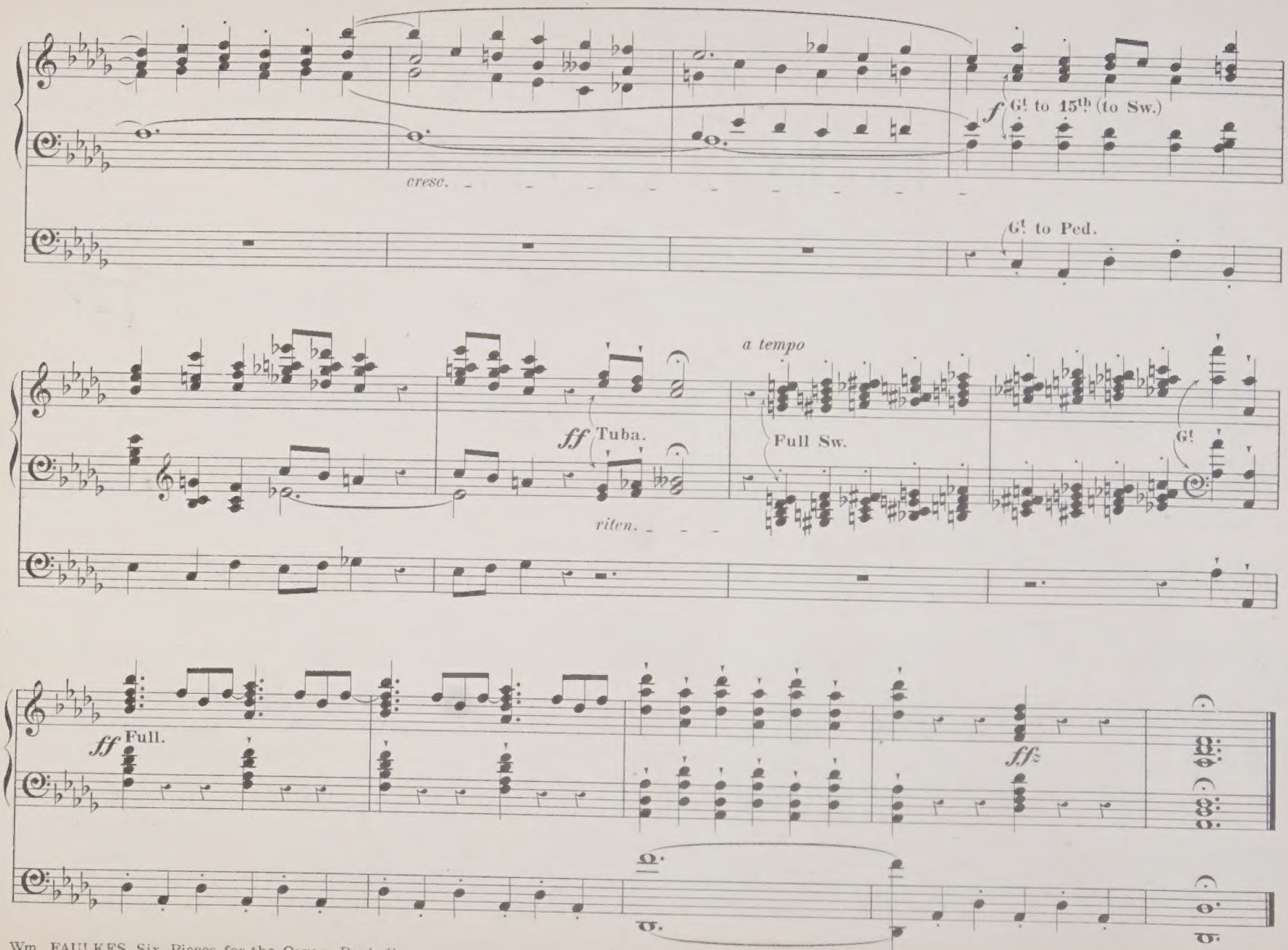

L.
cresc.
f
G! to 15th (to Full Sw.)
G! to Ped.
ff
Full.
mp
Sw.


G! Diaps.
(to Sw.)
mf
16f! to Sw.
Sw. Reeds
8 f!
Coup. to G!


Ch.
16 & 8 ft Violones. (uncoup.)
rit.
p
Sw.


1.
2.
Reeds.
G! to Full Sw.
ff
ff
sf
sf


mp
Ch.
8 & 16 f! Violone.
Full Sw. (Shut.)


f G! to 15th (to Sw.)
cresc.
G! to Ped.
a tempo
ff Tuba.
Full Sw.
G!
riten.
ff Full.
ff

To

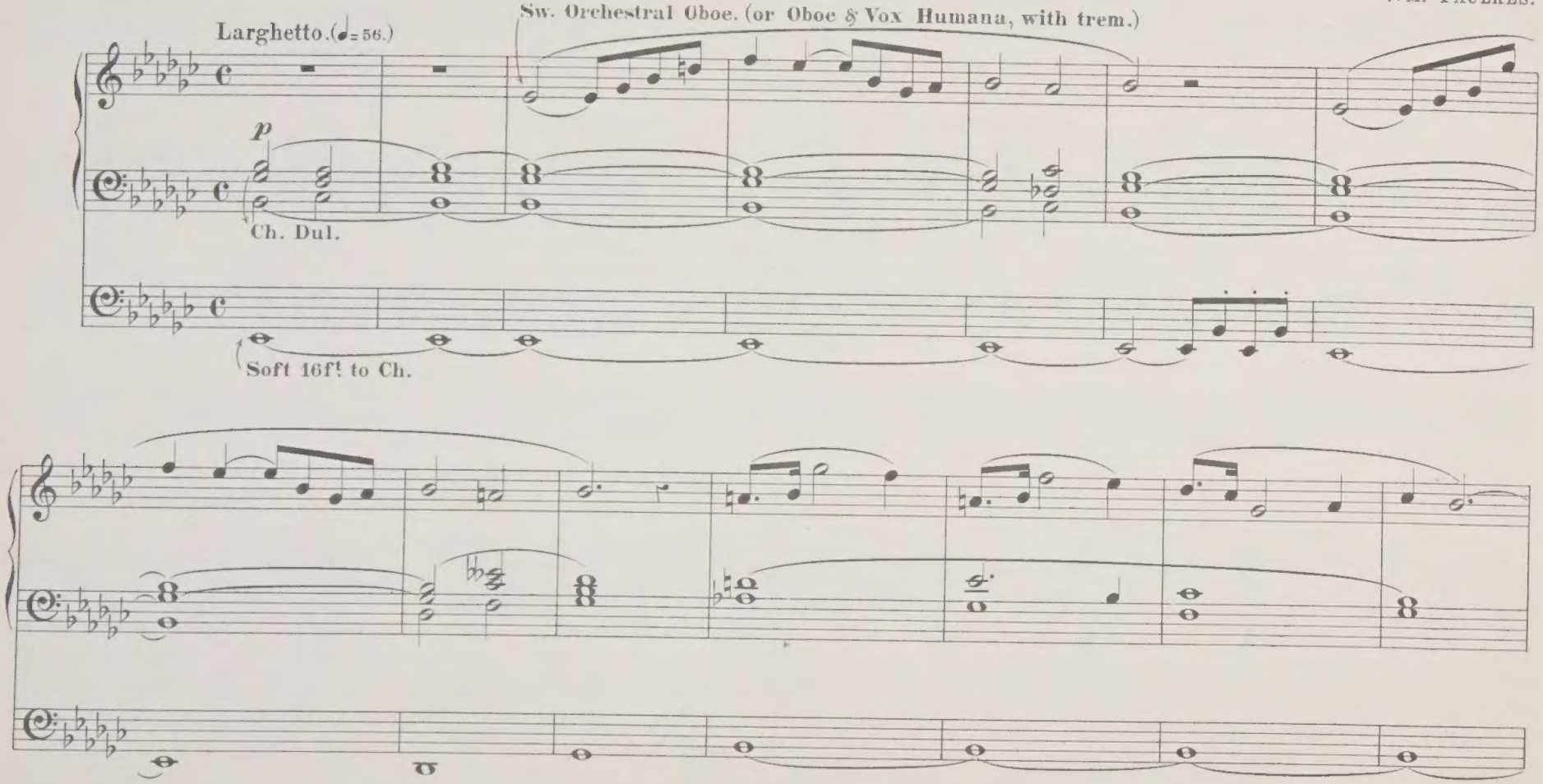
EDWARD J. BELLERBY. Esq. Mus. Doc., Oxon.

(Organist of Holy Trinity Church, Margate.)

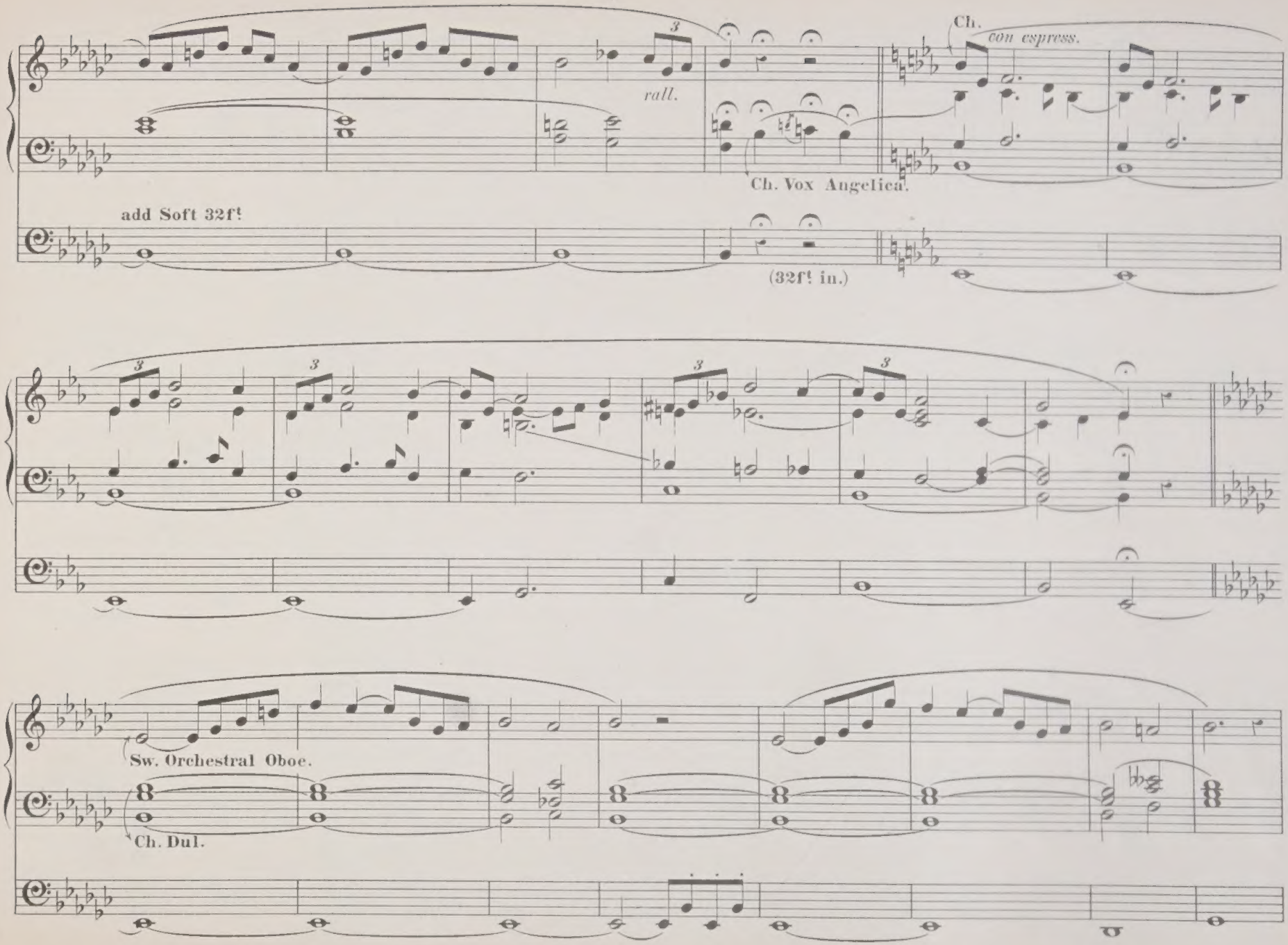
LÈGENDE and FINALE.

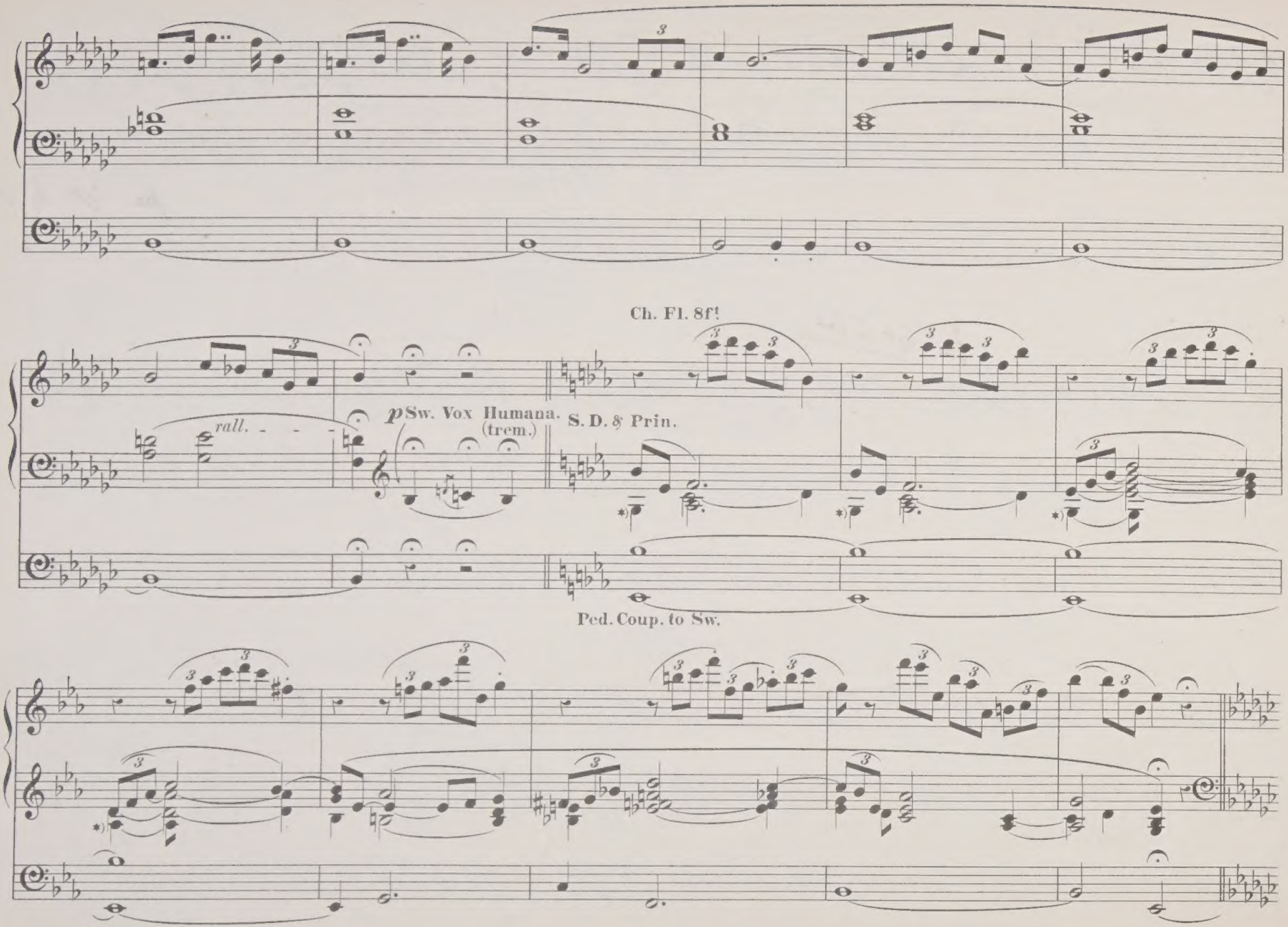
№ 6.

WM. FAULKES.

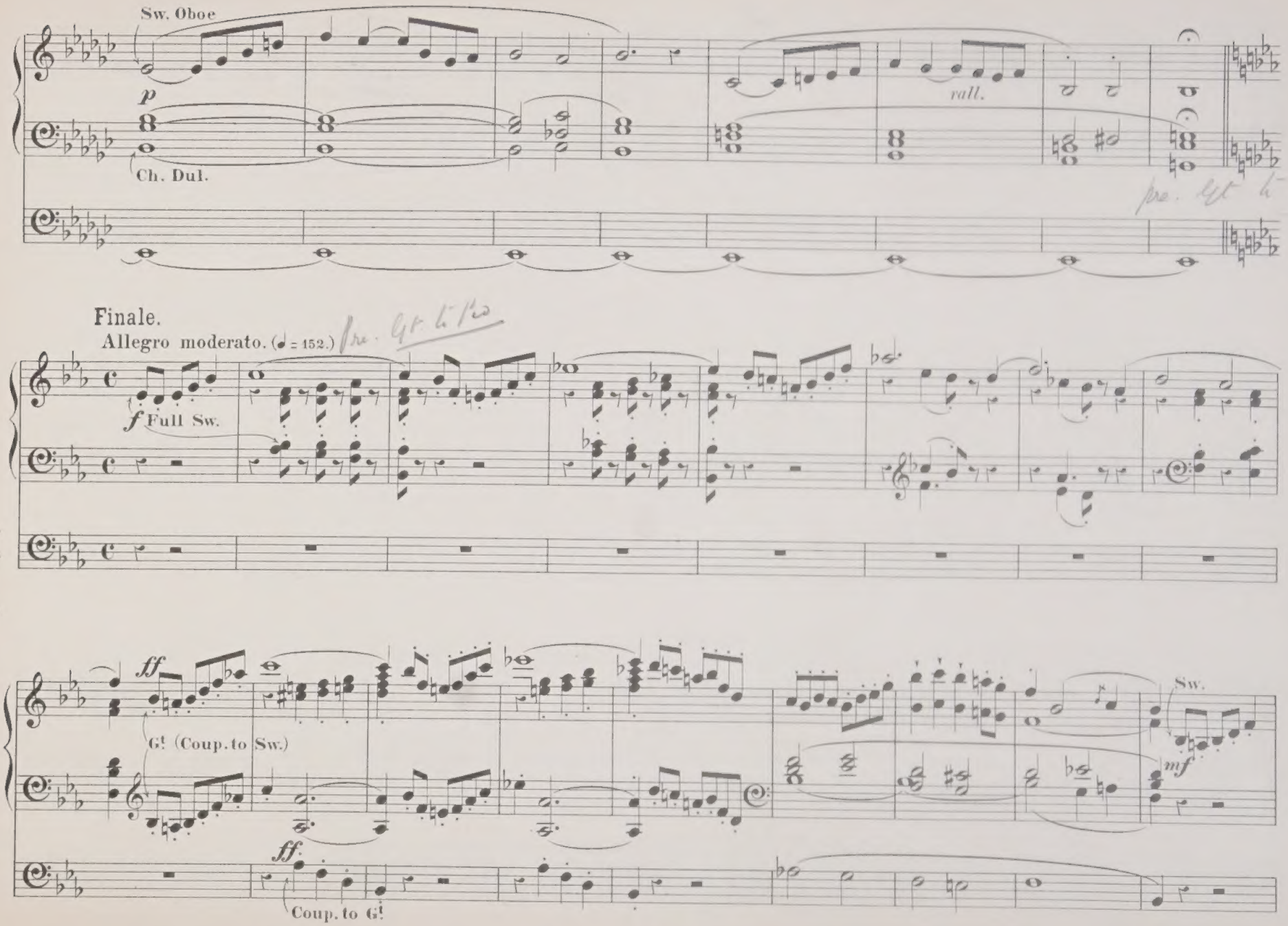


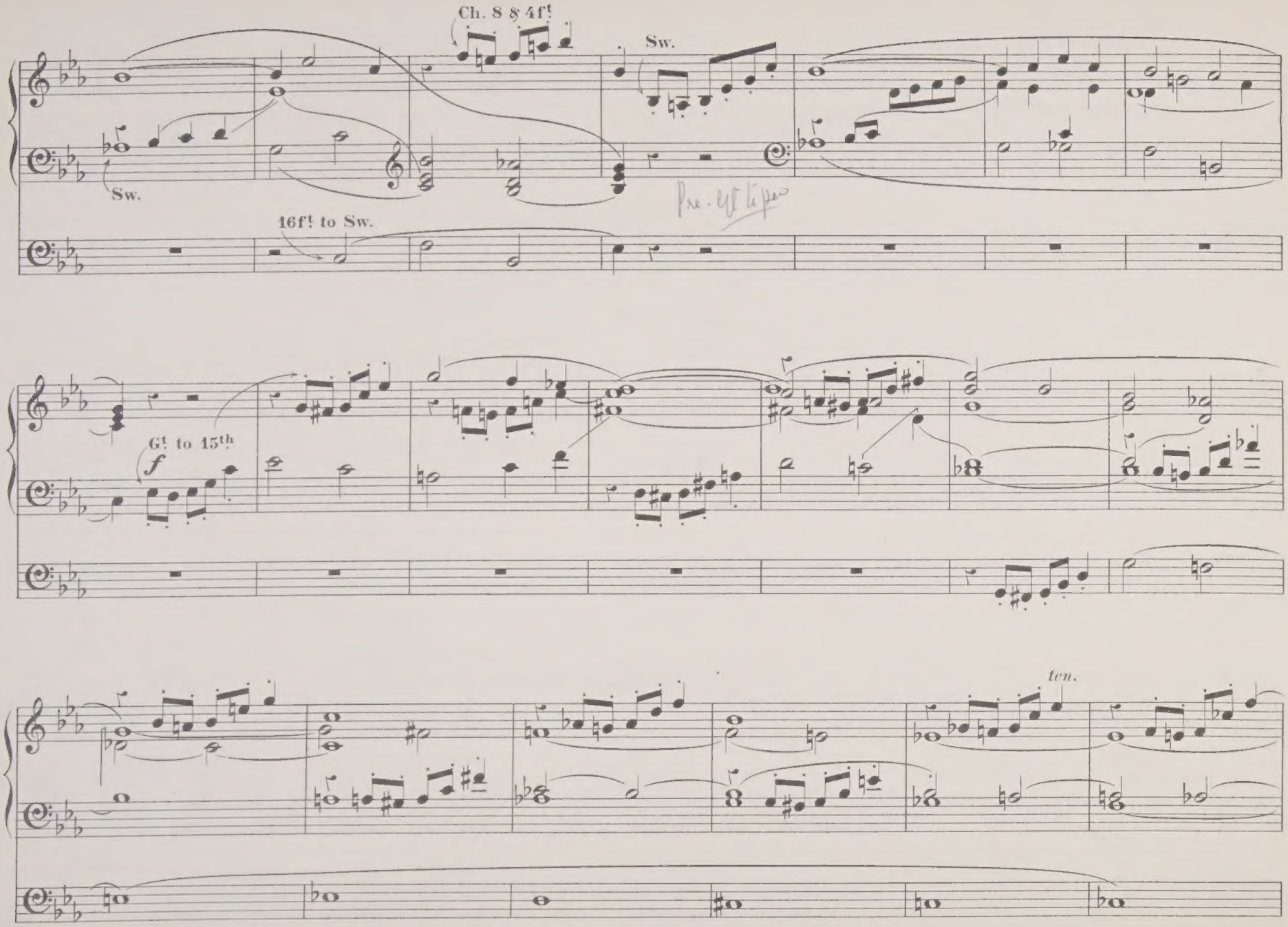
Wm. FAULKES. Six Pieces for the Organ. Book II. W. F. 15

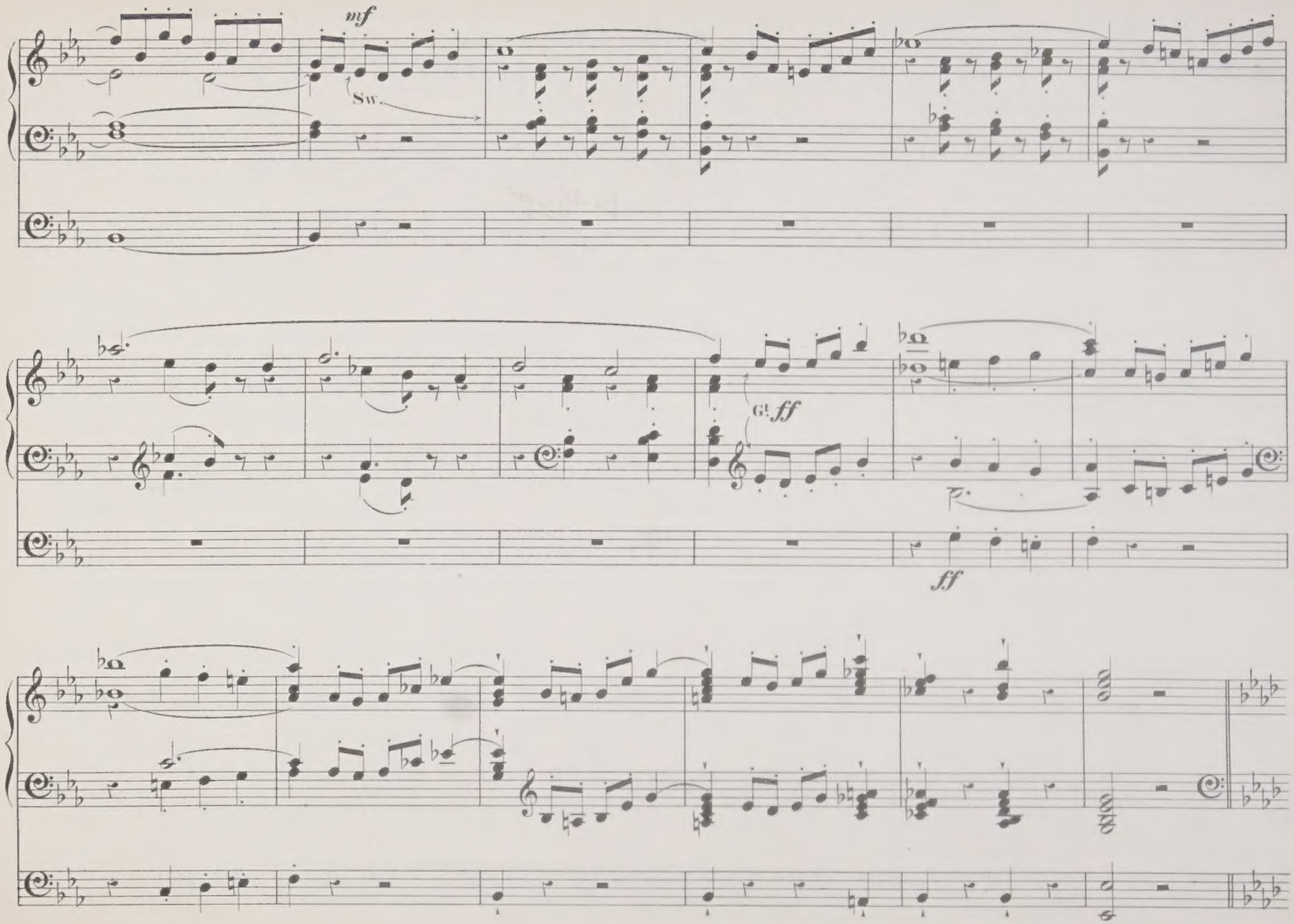

Ch.
con espress.
rall.
Ch. Vox Angelica.
add Soft 32f!
(32f! in.)
Sw. Orchestral Oboe.
Ch. Dul.

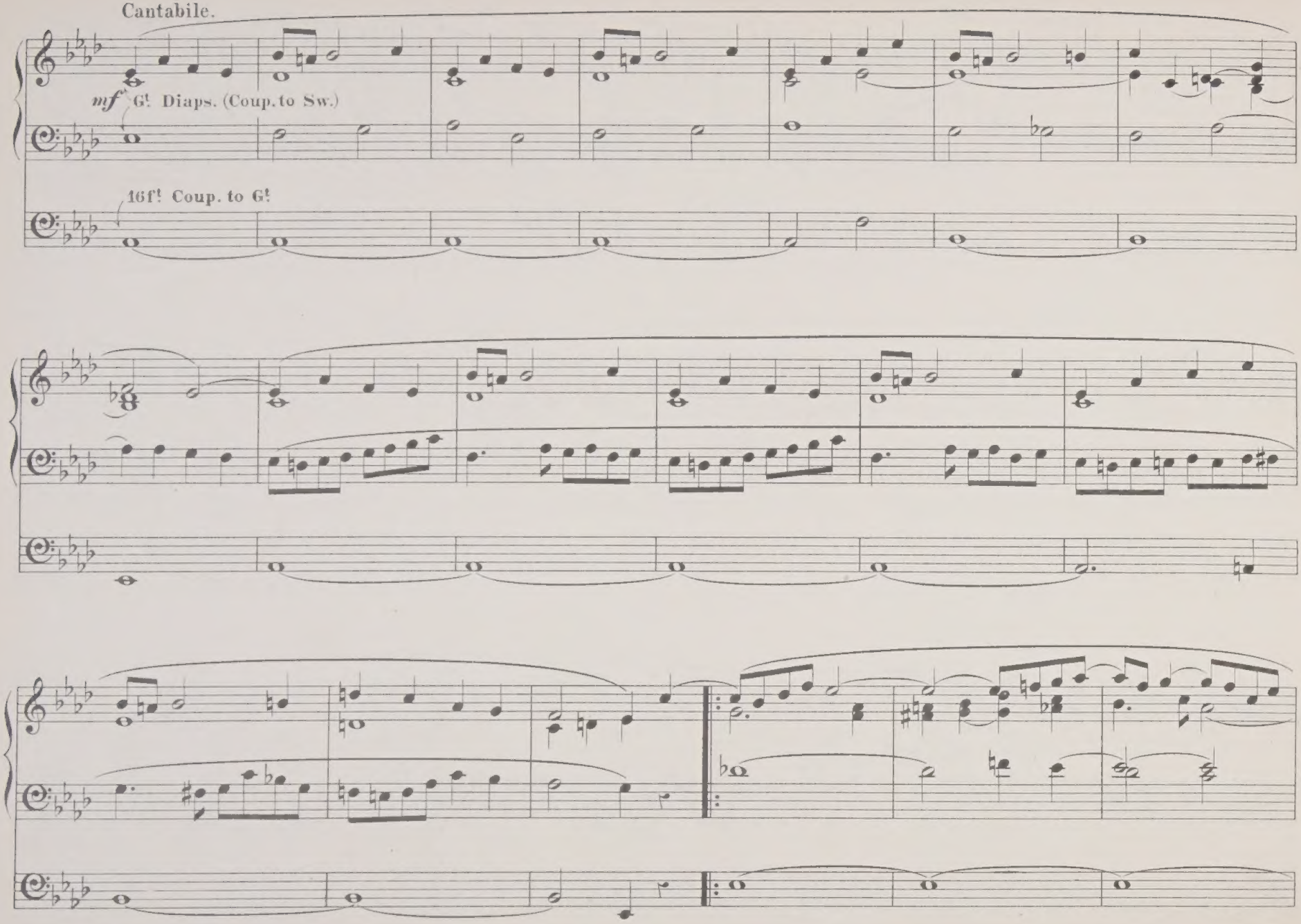


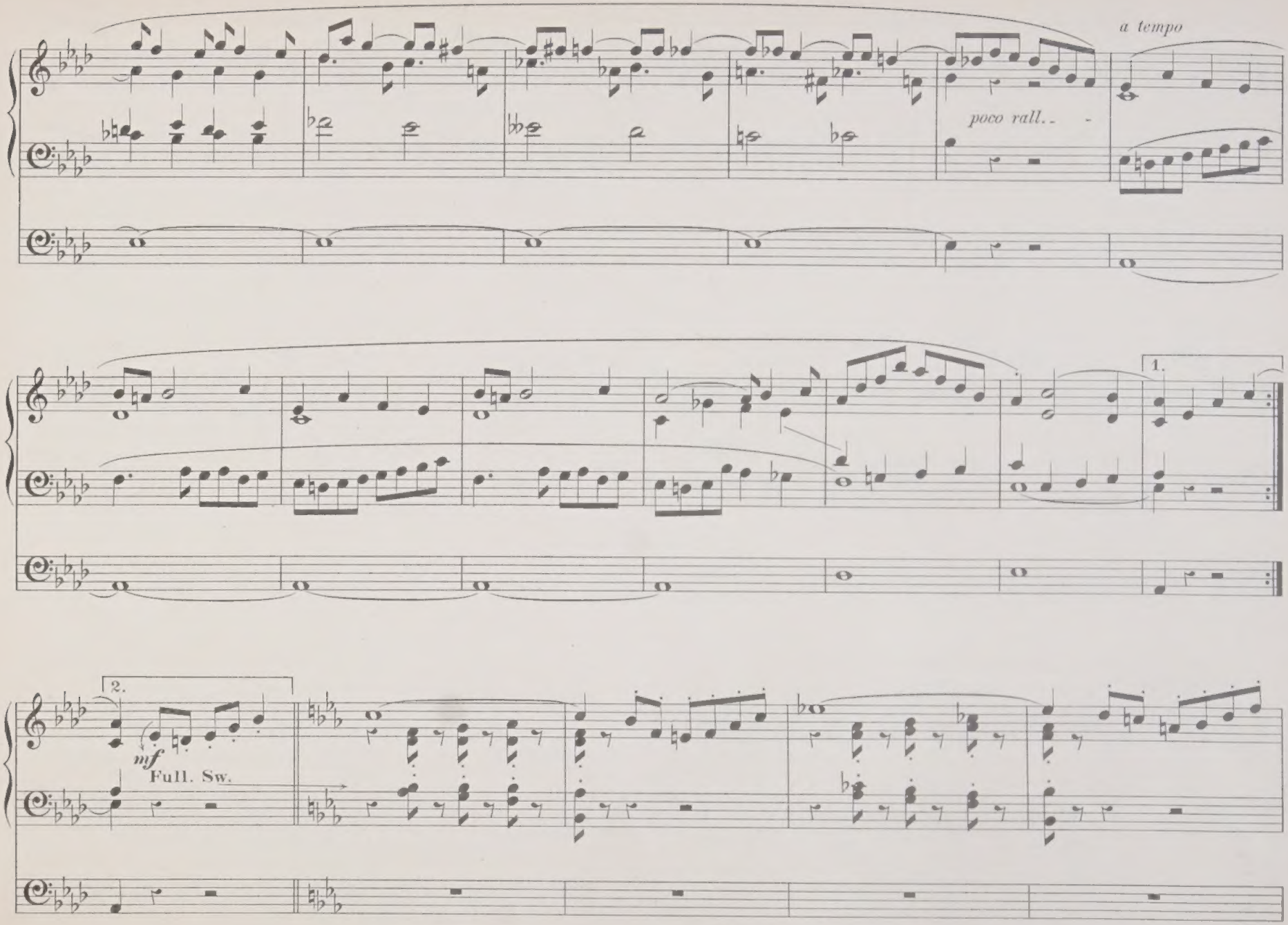
*)These Notes are to be played with the R. H.

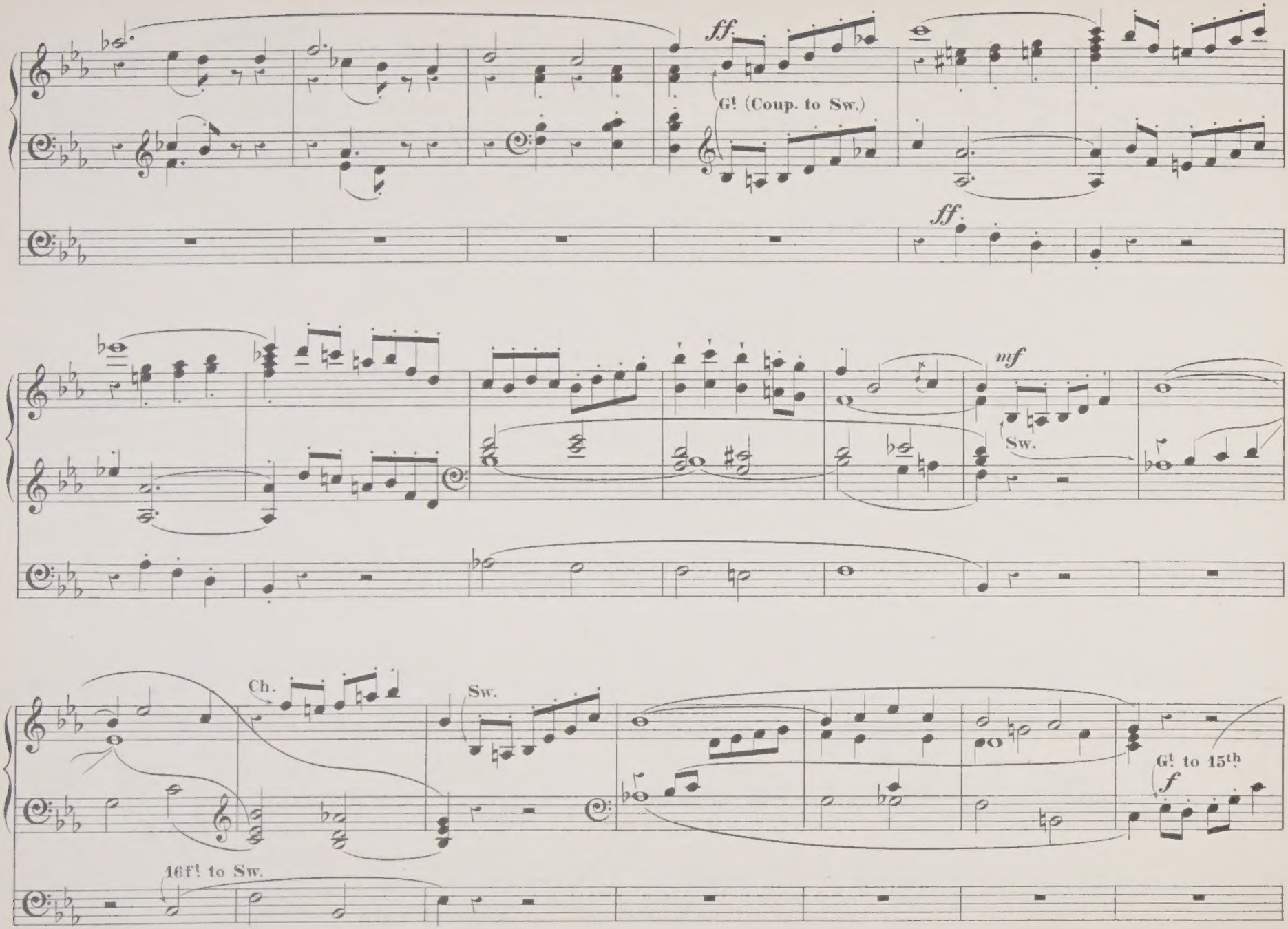

Sw. Oboe
p
Ch. Dul.
rall.
Finale.
Allegro moderato. (♩ = 152.)
f Full Sw.
ff
G! (Coup. to Sw.)
ff.
Coup. to G!
Sw.
mf

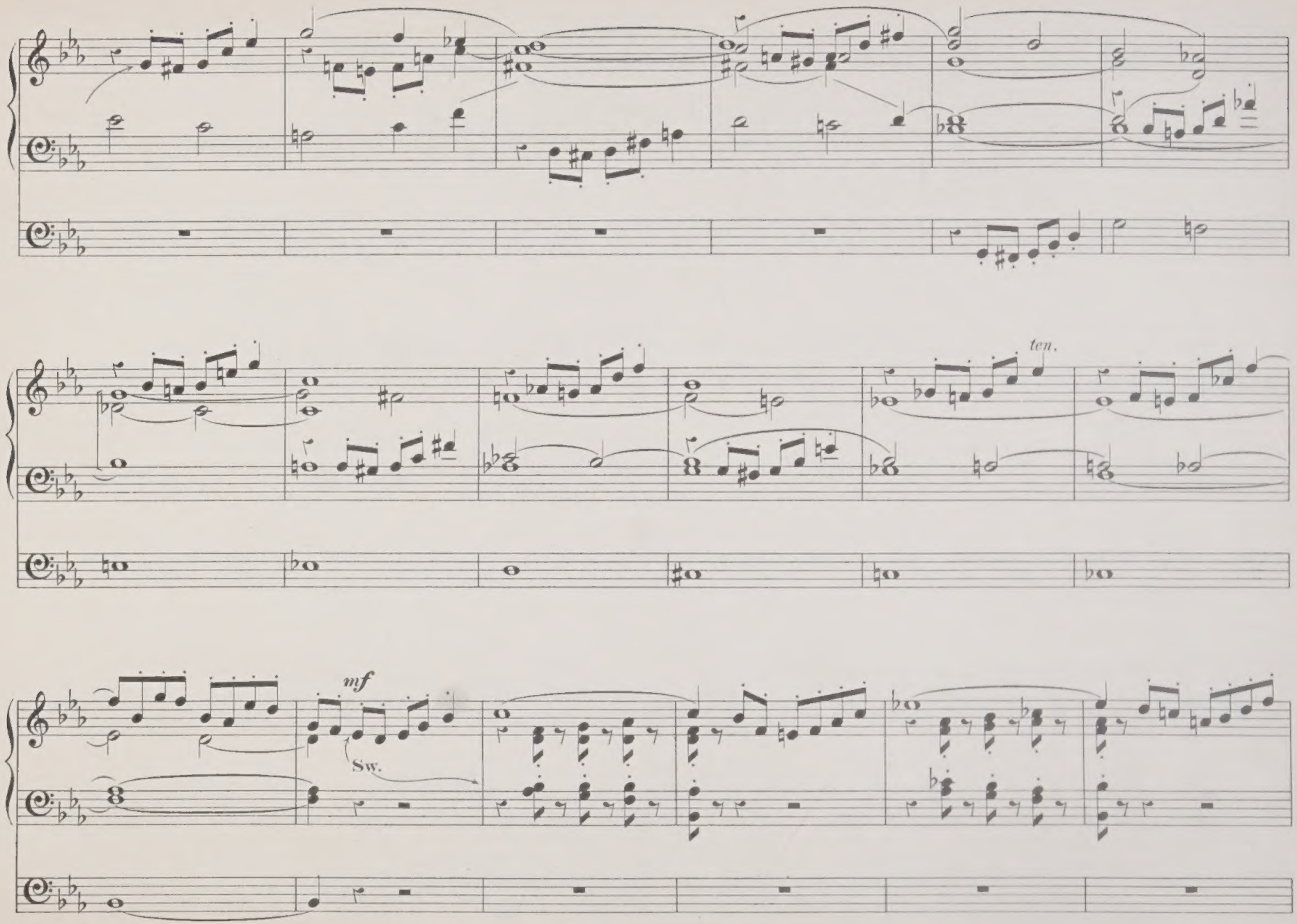

Ch. 8 & 4ft
Sw.
Sw.
16ft to Sw.
Gt to 15th
f
ten.

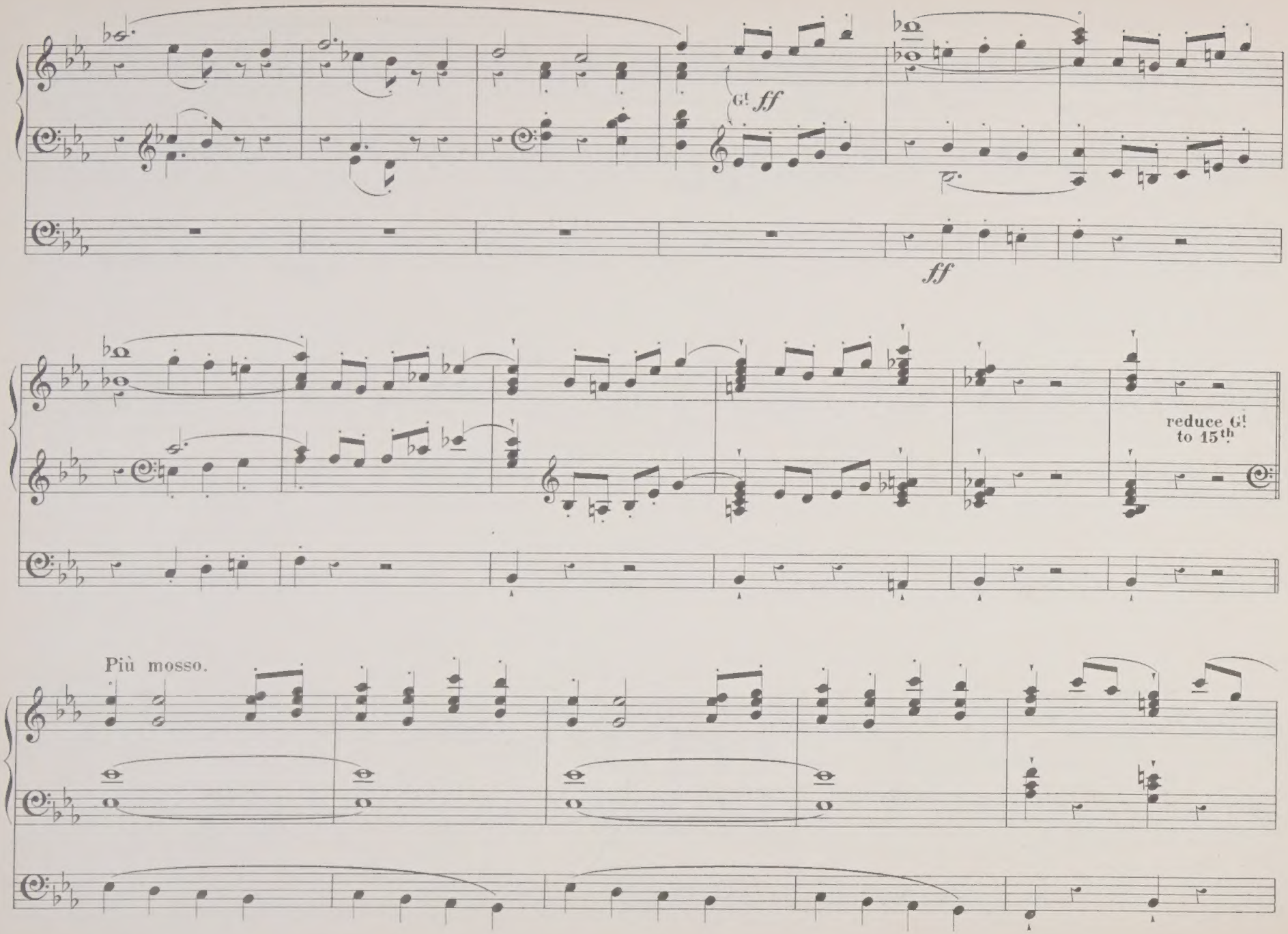

mf
Sw.
Gt. ff
ff

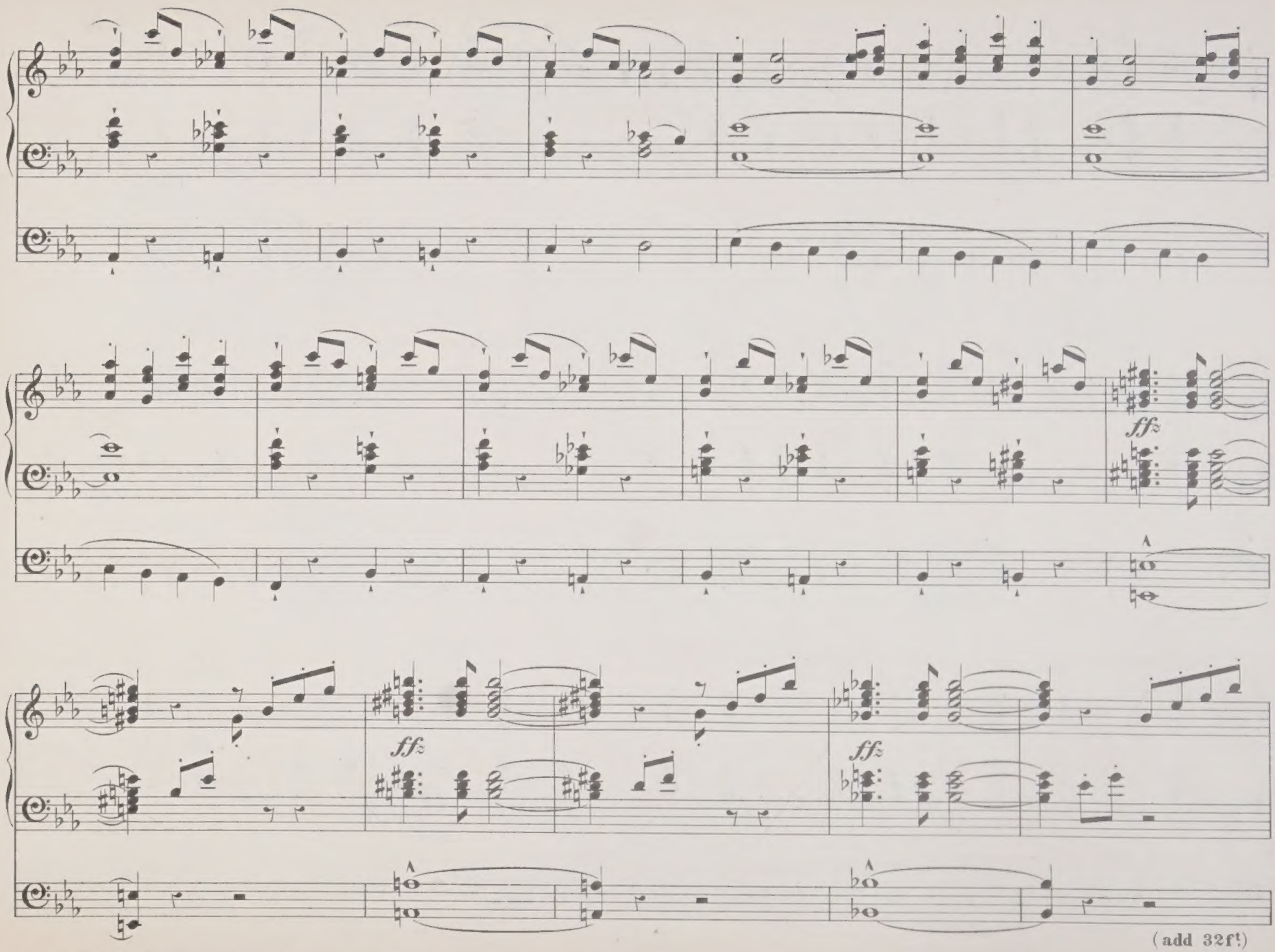

Cantabile.
mf
G! Diaps. (Coup. to Sw.)
16f! Coup. to G!

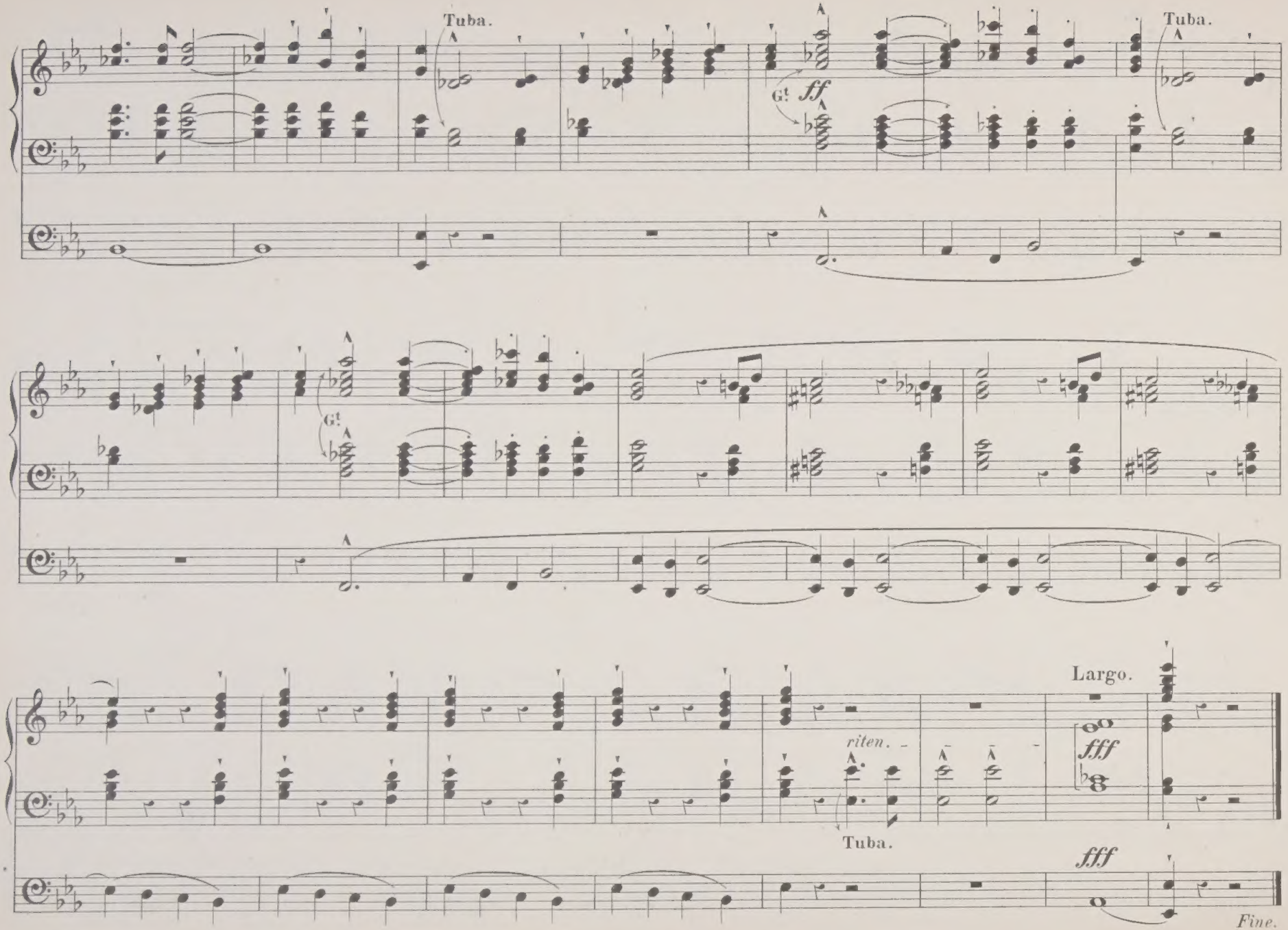

a tempo
poco rall.
1.
2.
mf
Full. Sw.


ff
G! (Coup. to Sw.)
ff
mf
Sw.
Ch.
Sw.
G! to 15th
f
16f! to Sw.


ten.
mf
Sw.


G! ff
ff
reduce G! to 15th
Più mosso.


ffz
ffz
ffz
(add 32ft)


Tuba.
G!
ff
Tuba.
G!
riten.
Largo.
fff
Tuba.
fff
Fine.

Twelve Pieces for the Organ

composed
by

William Faulkes

(Organist of S. Margaret's Church, Anfield, Liverpool.)

ENT: STA: HALL.

PRICE 7/6 net.

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The registering of the following pieces may be varied according to the arrangement of the stops, &c., which are at the disposal of the performer. The registering indicated is intended as a guide to the Organist as to the effect required by the Author.

WM. FAULKES.

(Organist of St. Margarets' Church, Anfield L-pool.)

April 1894.

To

Dr. W. CRESER.

(Organist of Her Majesty's Chapel Royal, St. James', London.)

MARCHE RELIGIEUSE.

No. 1.

WM. FAULKES.

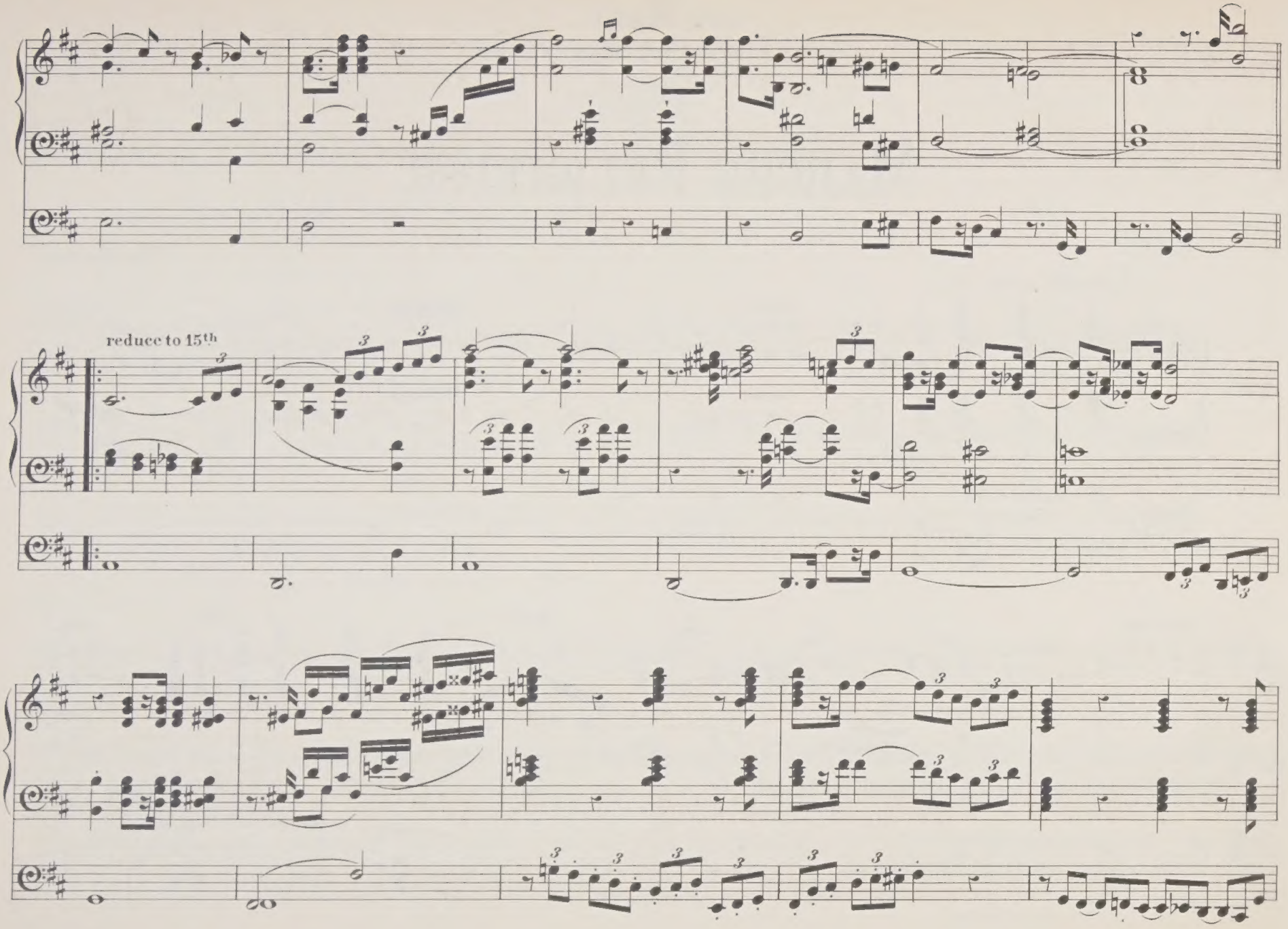
Moderato assai. (♩=84.)

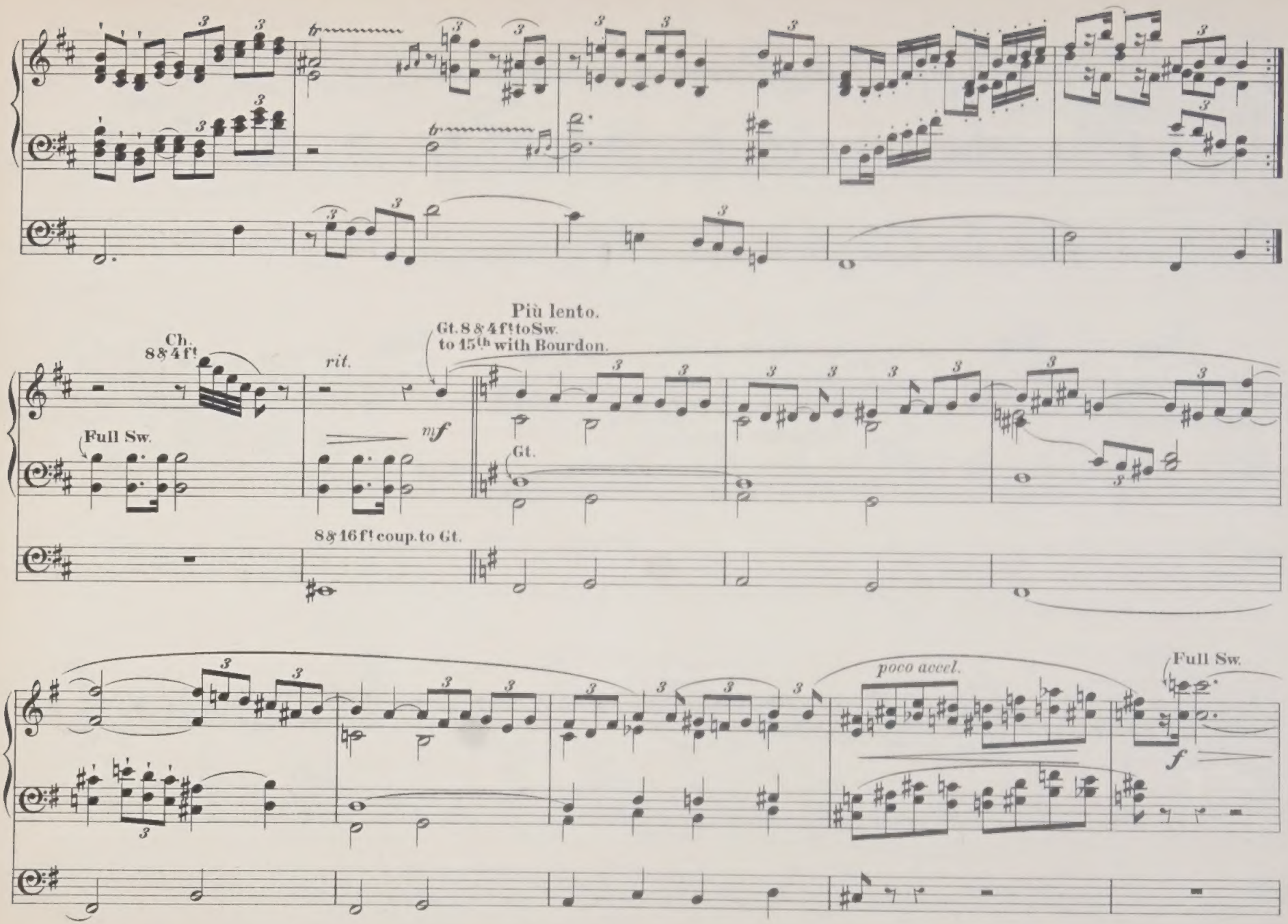
ORGAN.

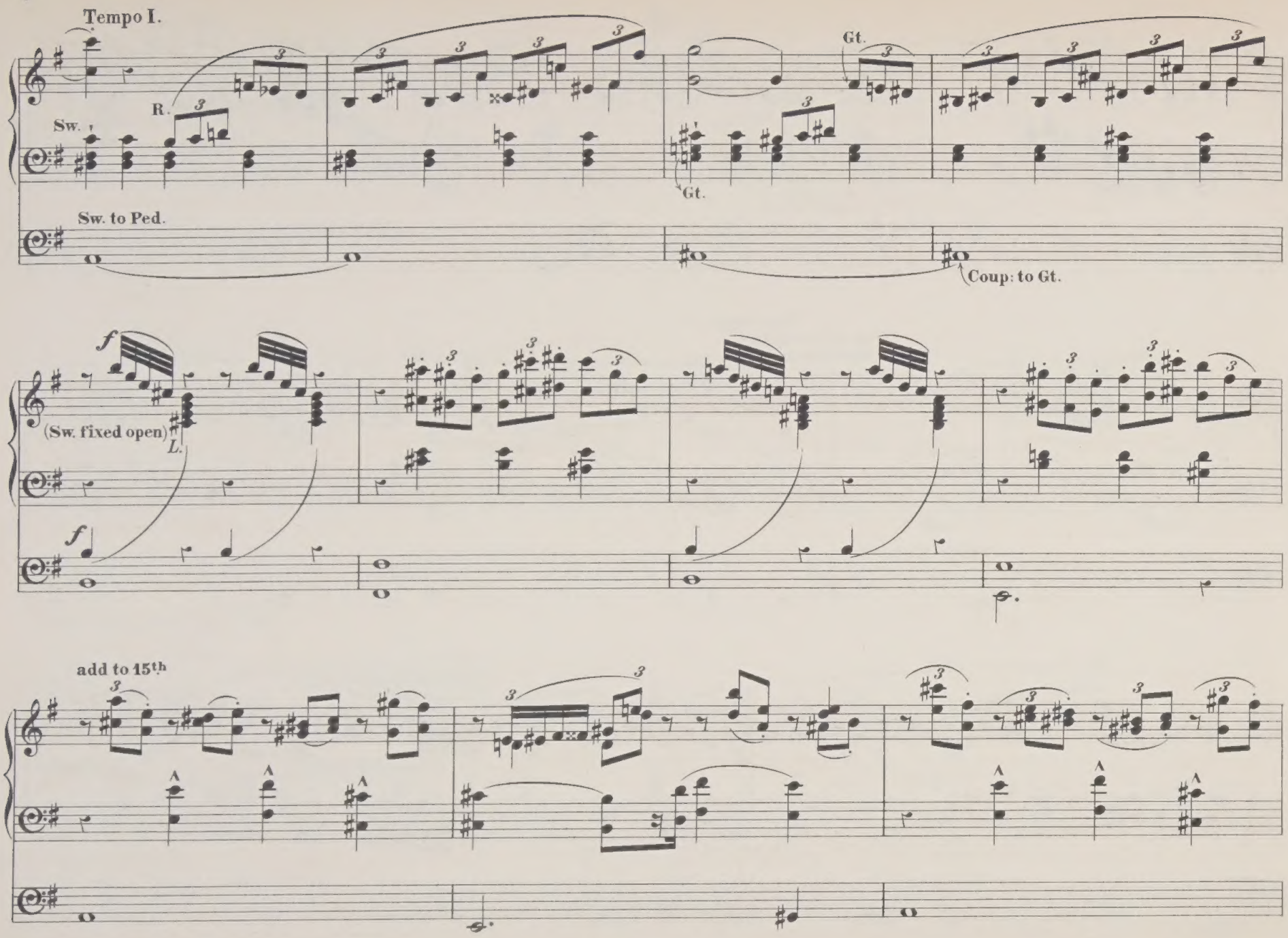
ff Full Gt. (coupled to Sw.)

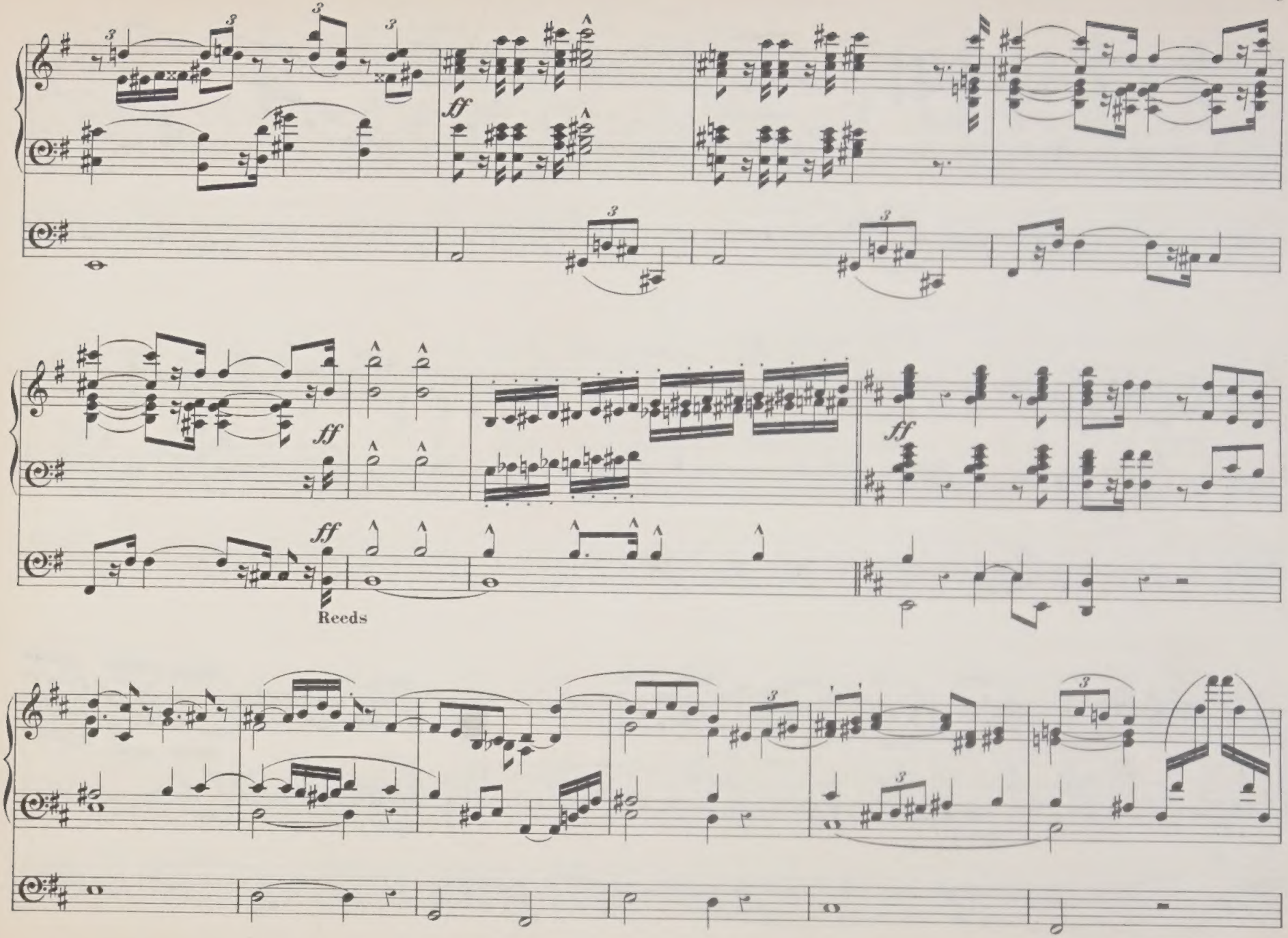
ff coupled to Gt.

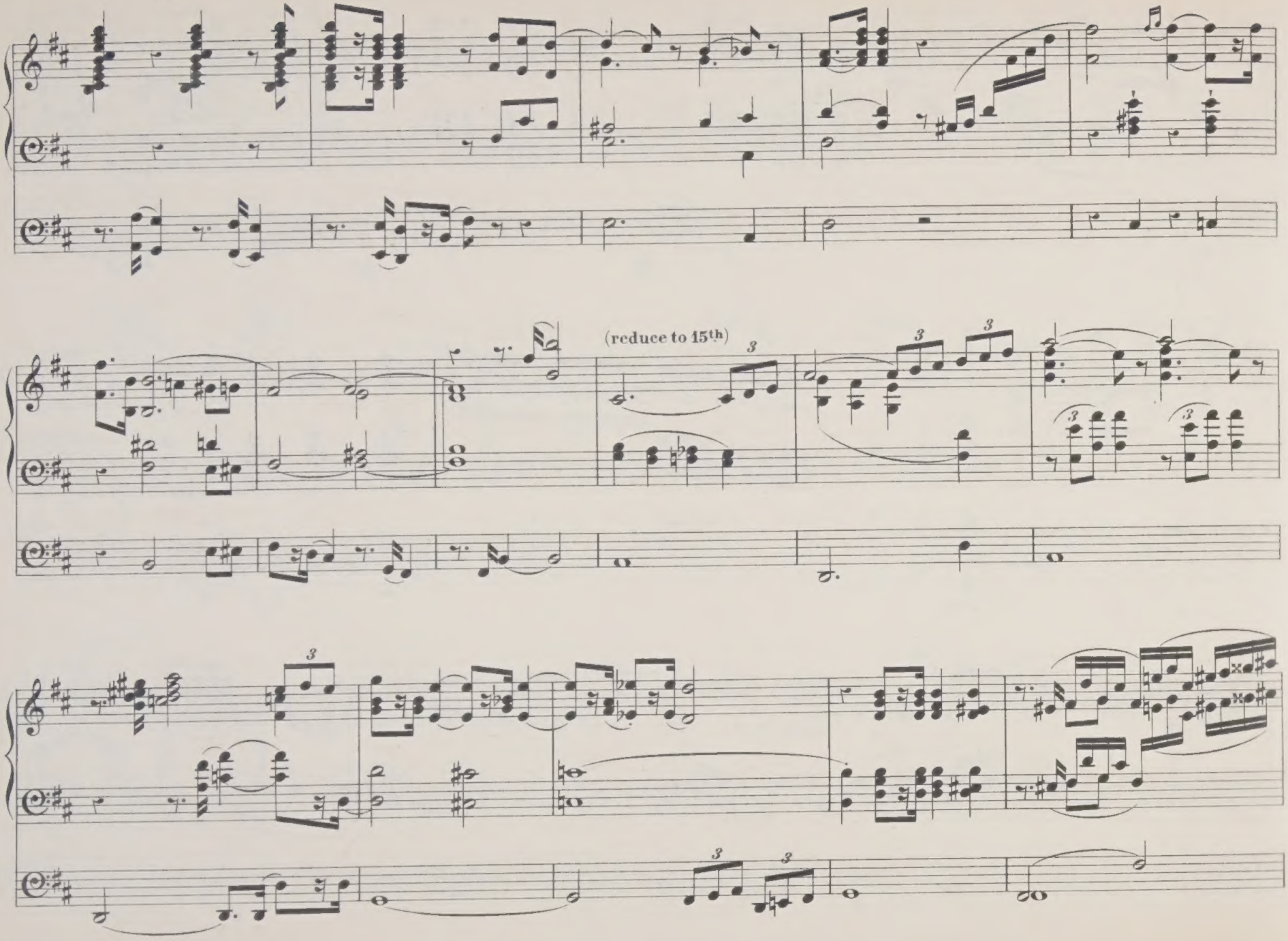
Engraved & Printed at Leipzig by Oscar Brandstätter.

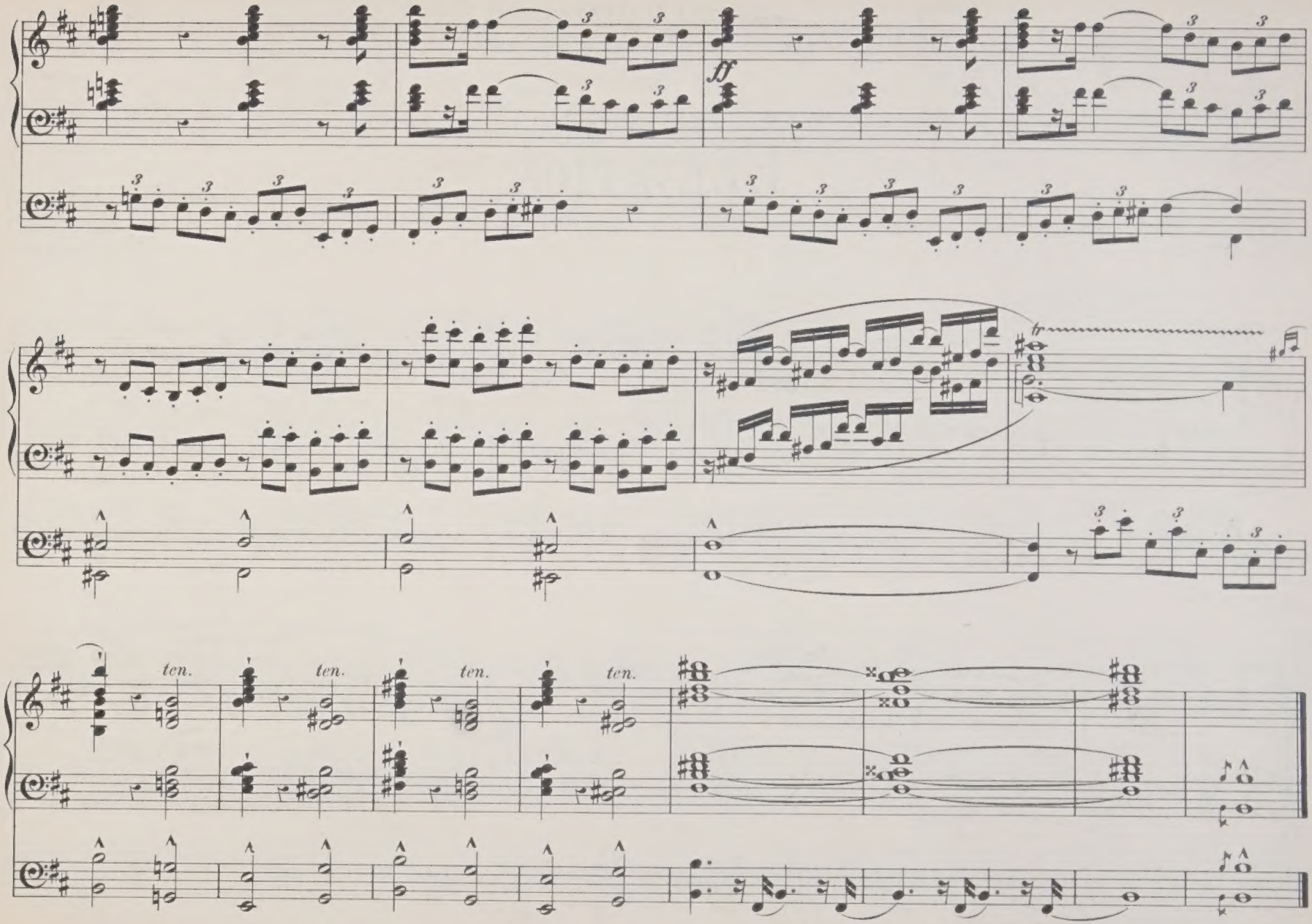

reduce to 15th


Più lento.
Ch. 8 & 4 ft.
Full Sw.
rit.
mf
Gt. 8 & 4 ft. to Sw. to 15th with Bourdon.
Gt.
8 & 16 ft. coup. to Gt.
poco accel.
Full Sw.
f


Tempo I.
Sw.
R.
Gt.
Gt.
Sw. to Ped.
Coup: to Gt.
f
(Sw. fixed open)
L.
f
add to 15th


ff
ff
ff
ff
Reeds


(reduce to 15th)


ff
tr
ten.
ten.
ten.
ten.

To

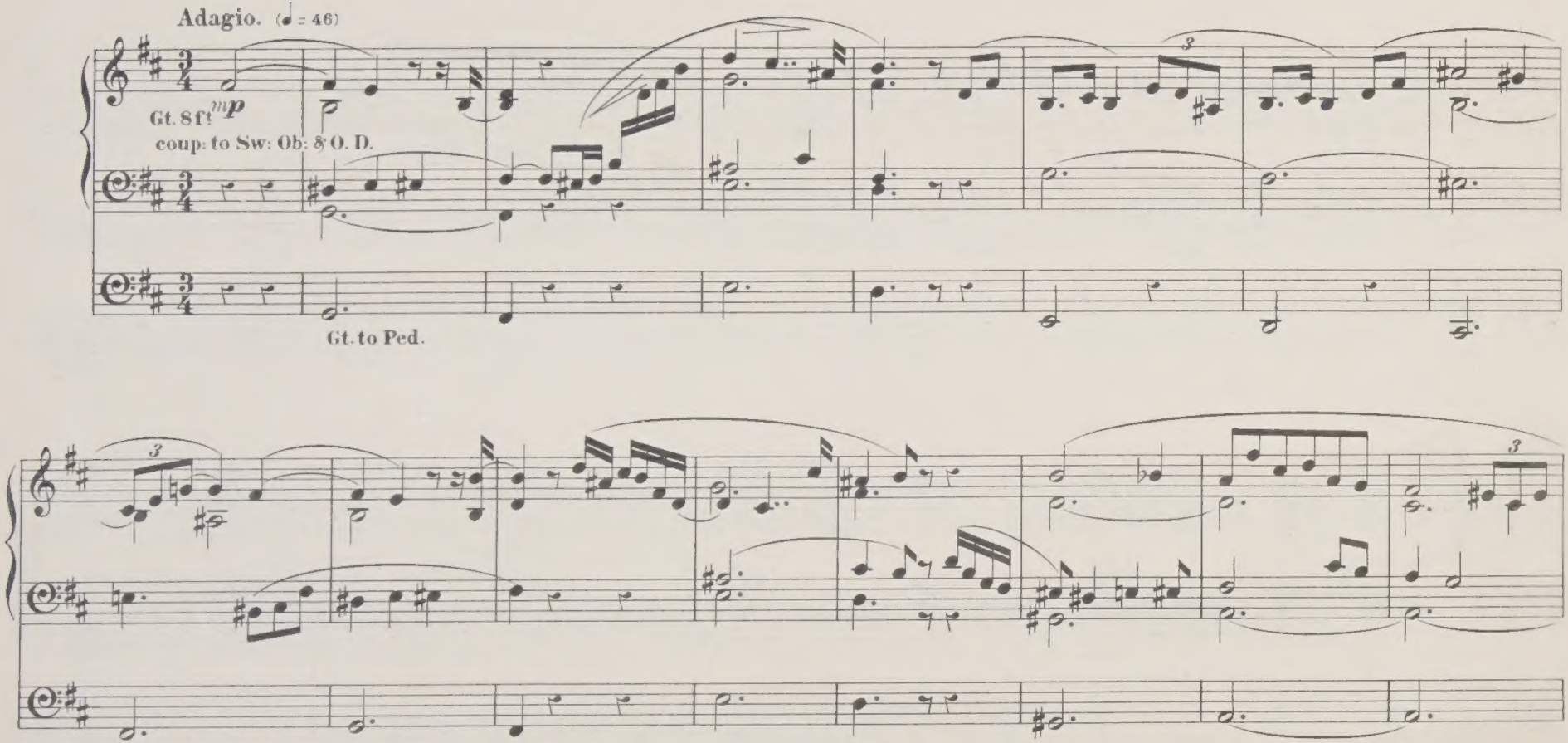
I. HERBERT STAMMERS. Esq.

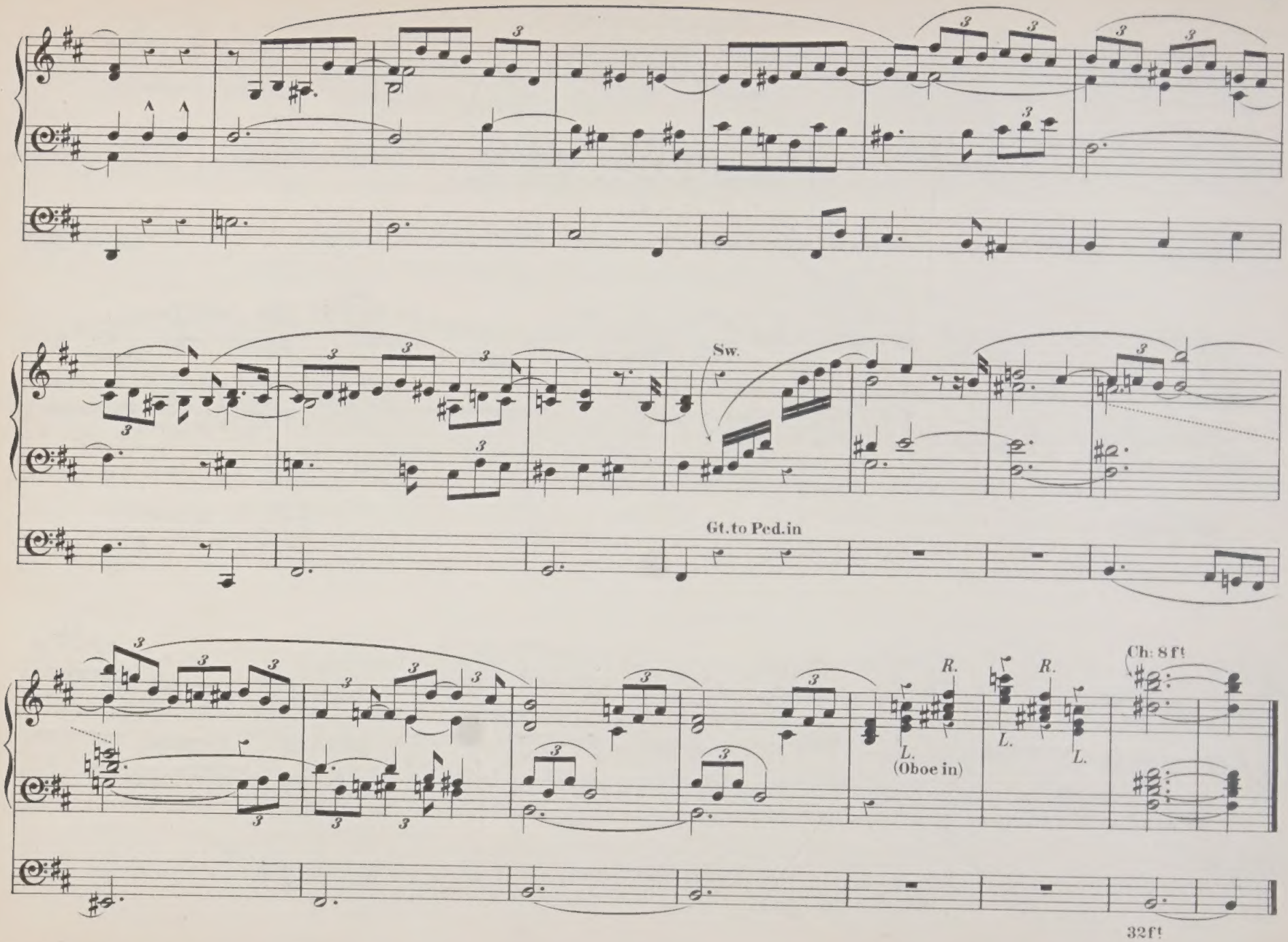
(Organist of St. Agnes' Church, Sefton Park, Liverpool.)

ÉLÉVATION.

No 2.

WM. FAULKES.




Sw.
Gt. to Ped. in
R.
L.
(Oboe in)
Ch: 8 ft
32 ft

To

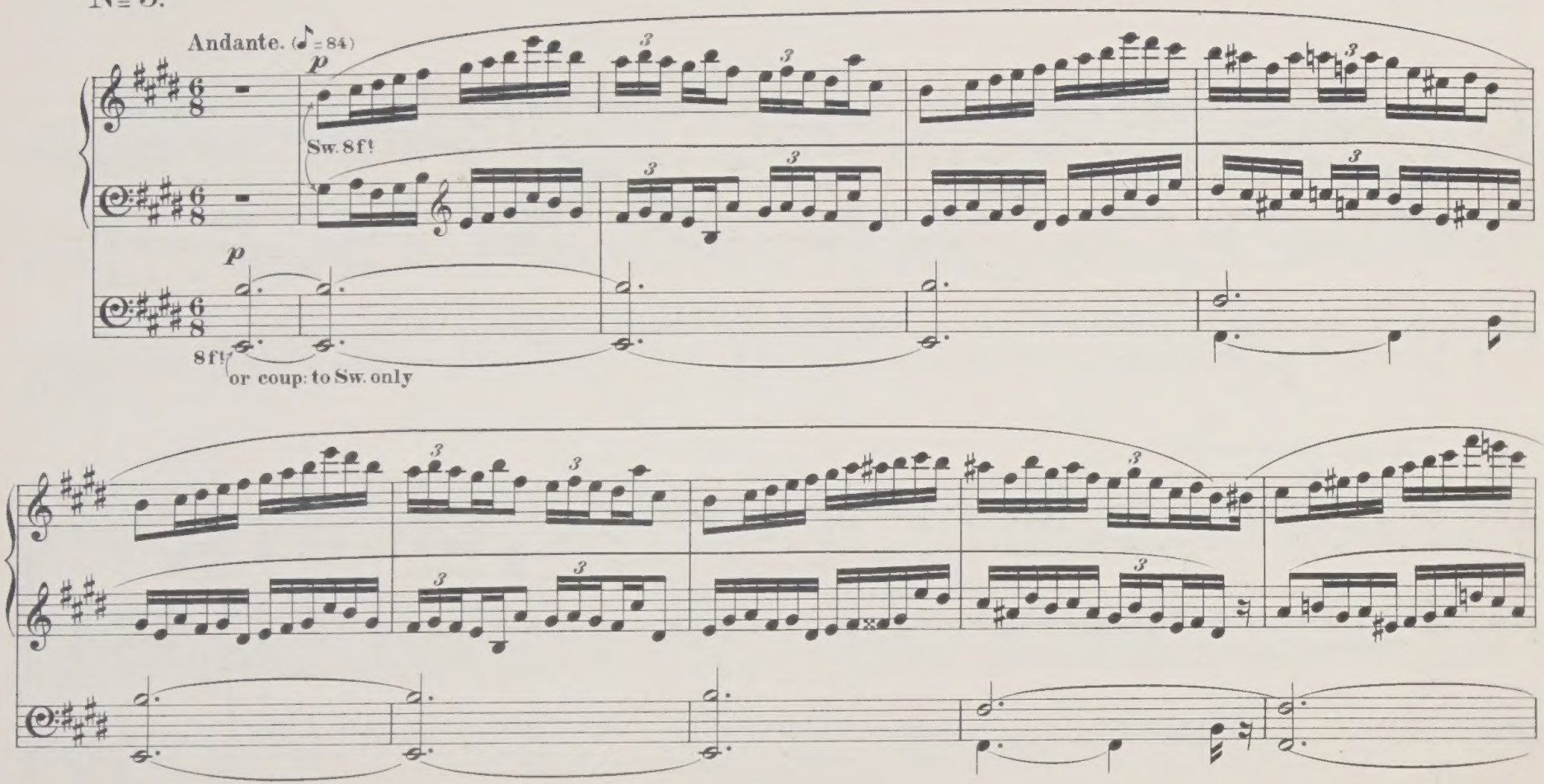
T. WESTLAKE-MORGAN. Esq.

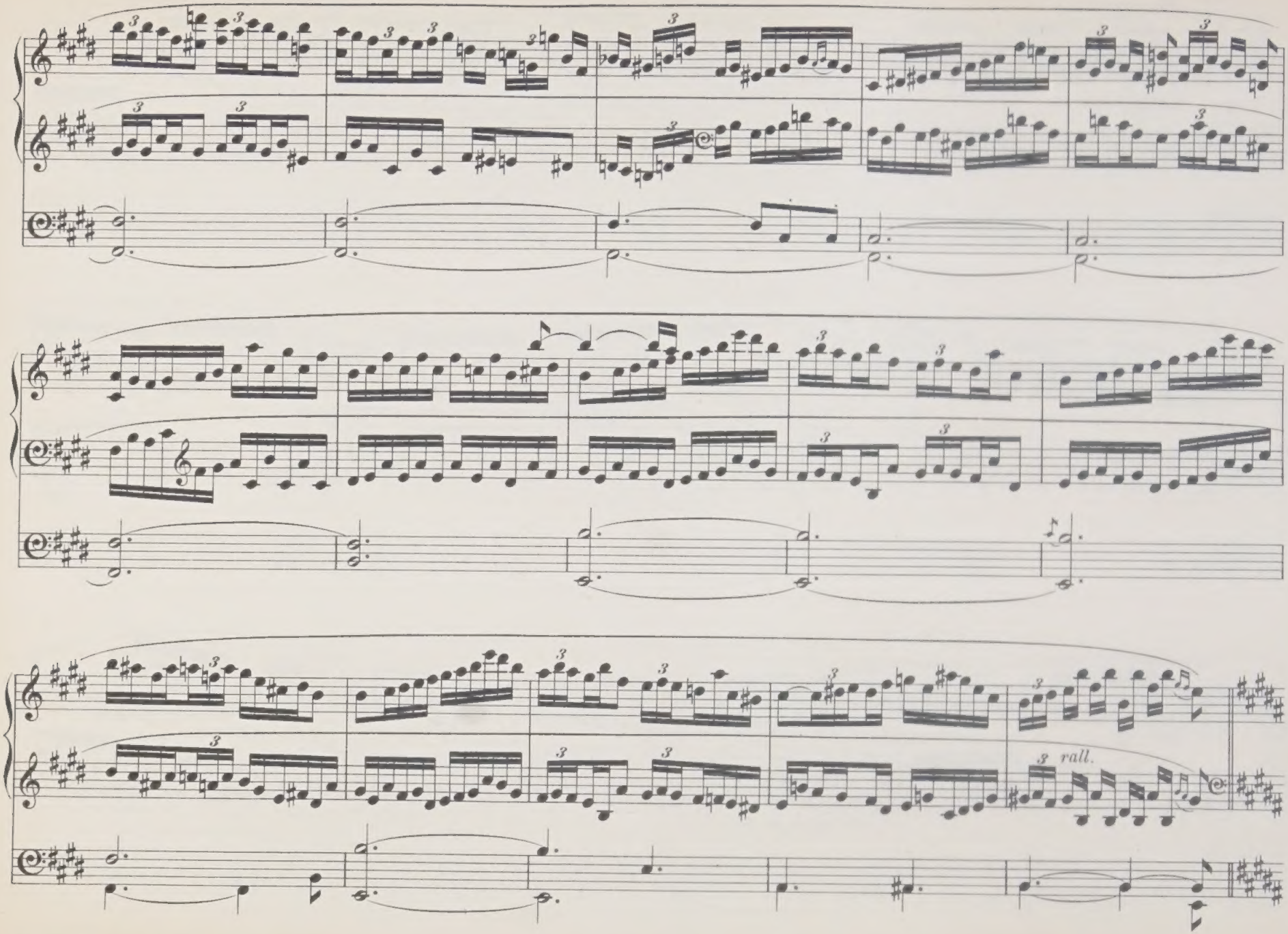
(Organist of Bangor Cathedral.)

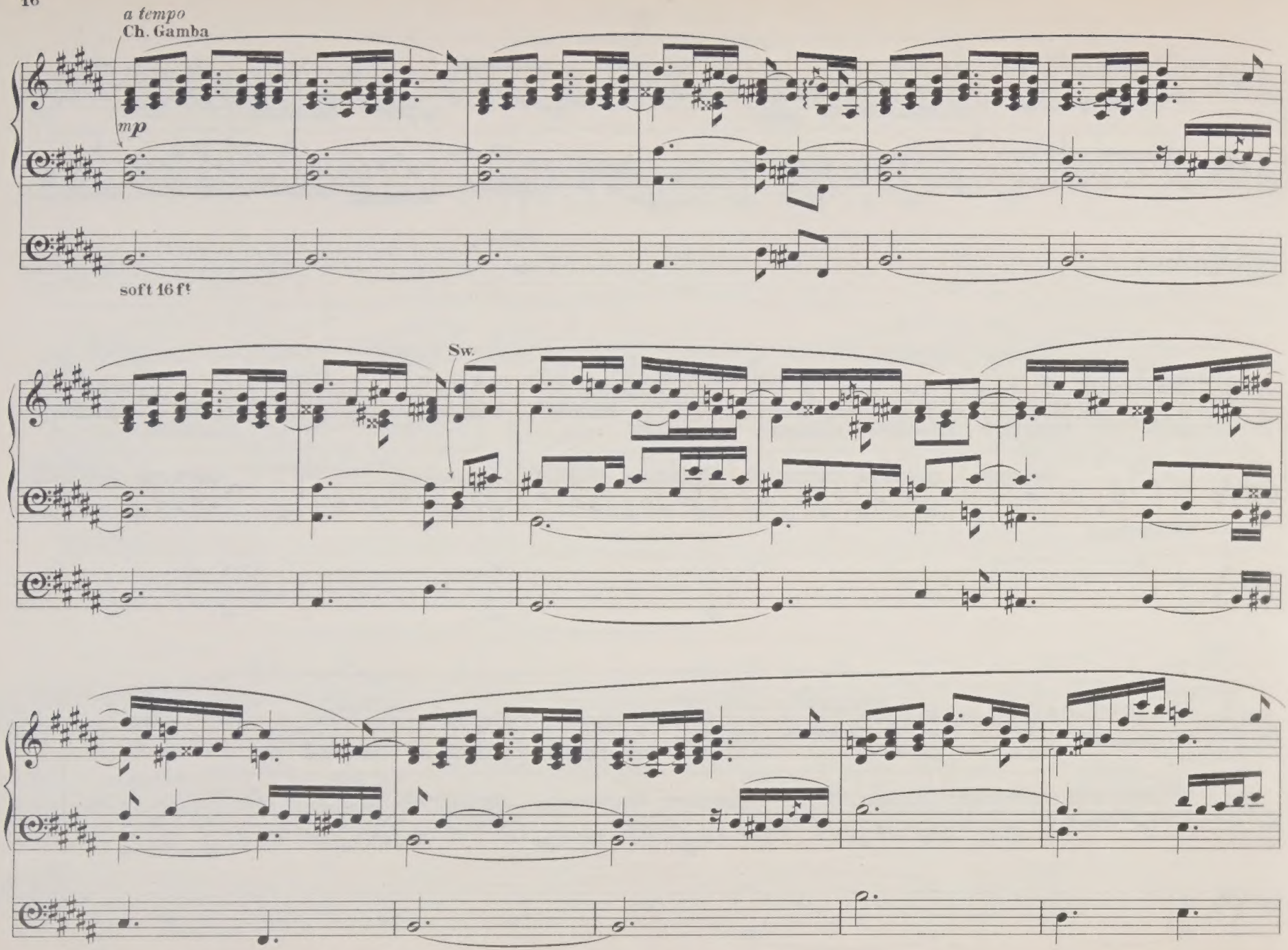
PASTORALE.

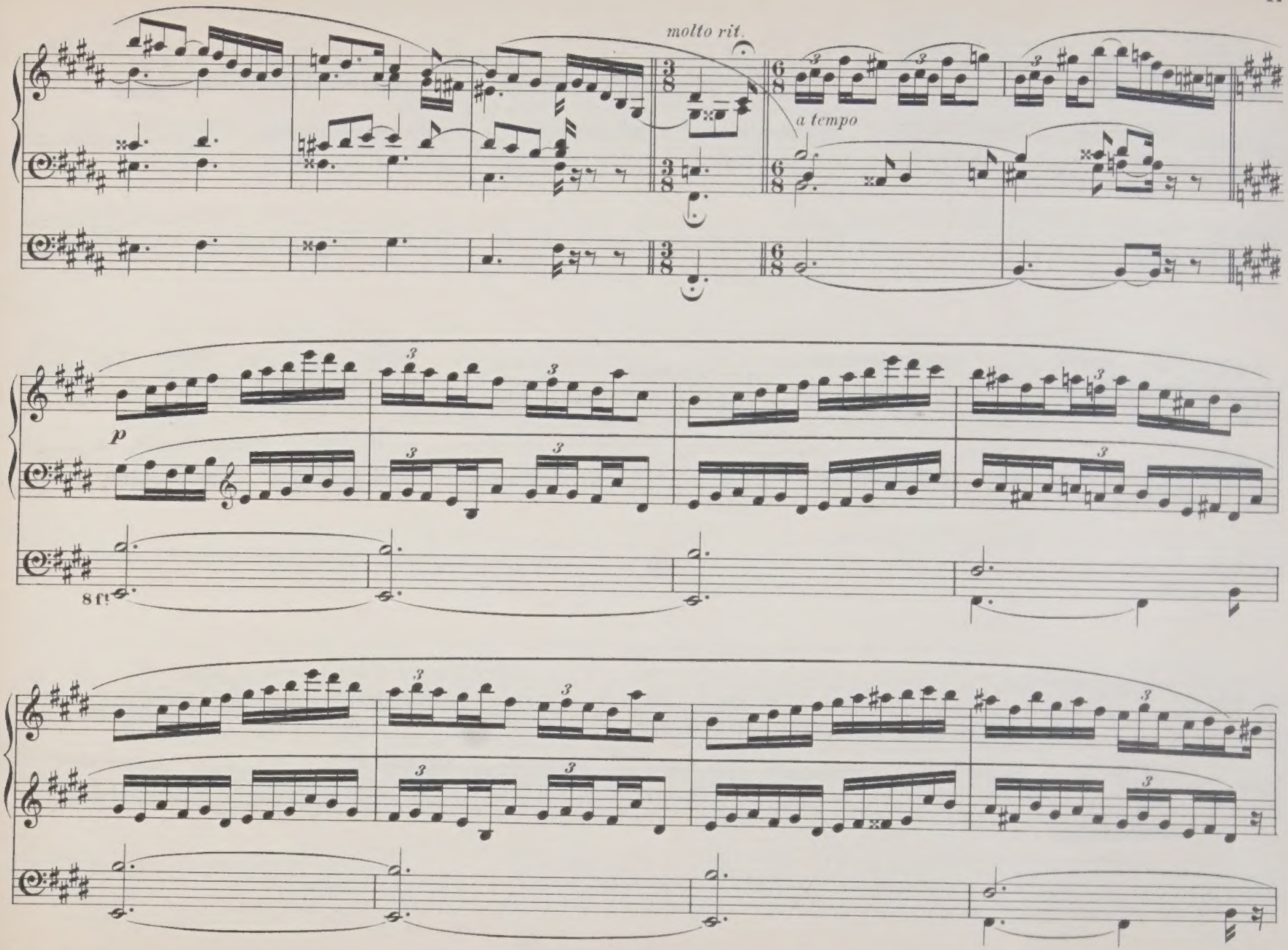
No 3.

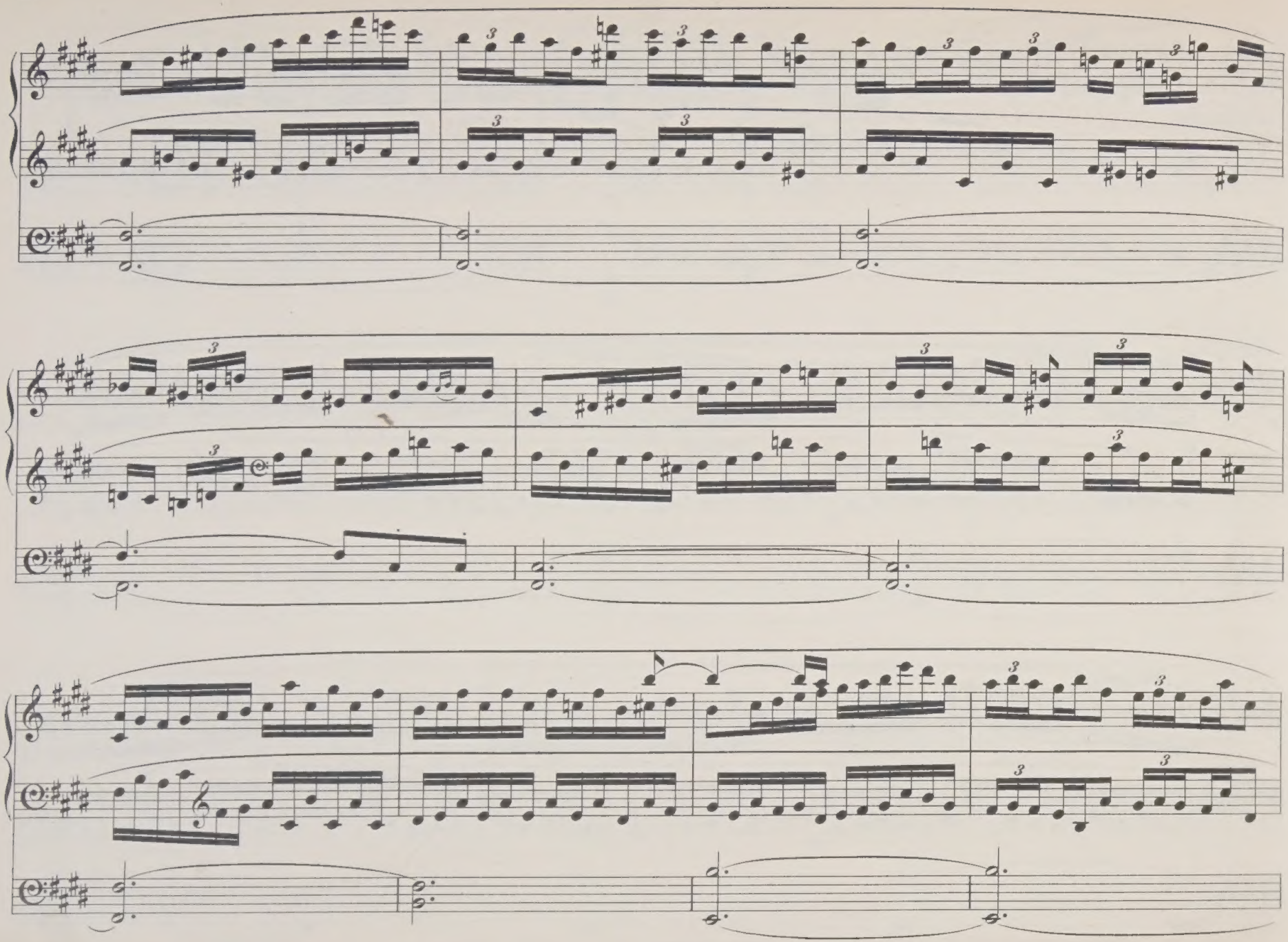
WM. FAULKES.

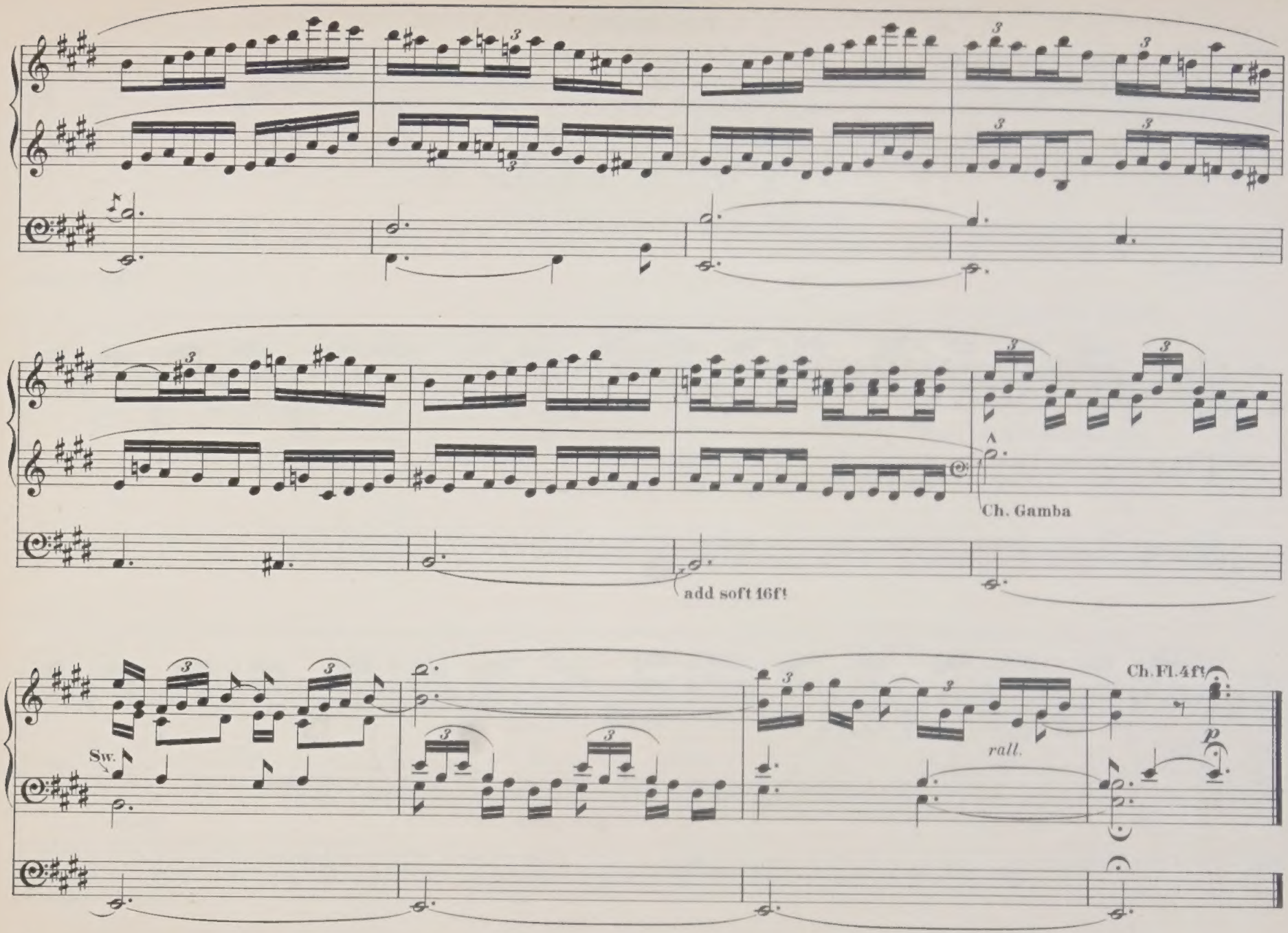



rall.


a tempo
Ch. Gamba
mp
soft 16 ft
Sw.


molto rit.
a tempo
p
8 ft




A
Ch. Gamba
add soft 16ft
Sw.
rall.
Ch. Fl. 4ft
p

To

Dr. W. SPARK.

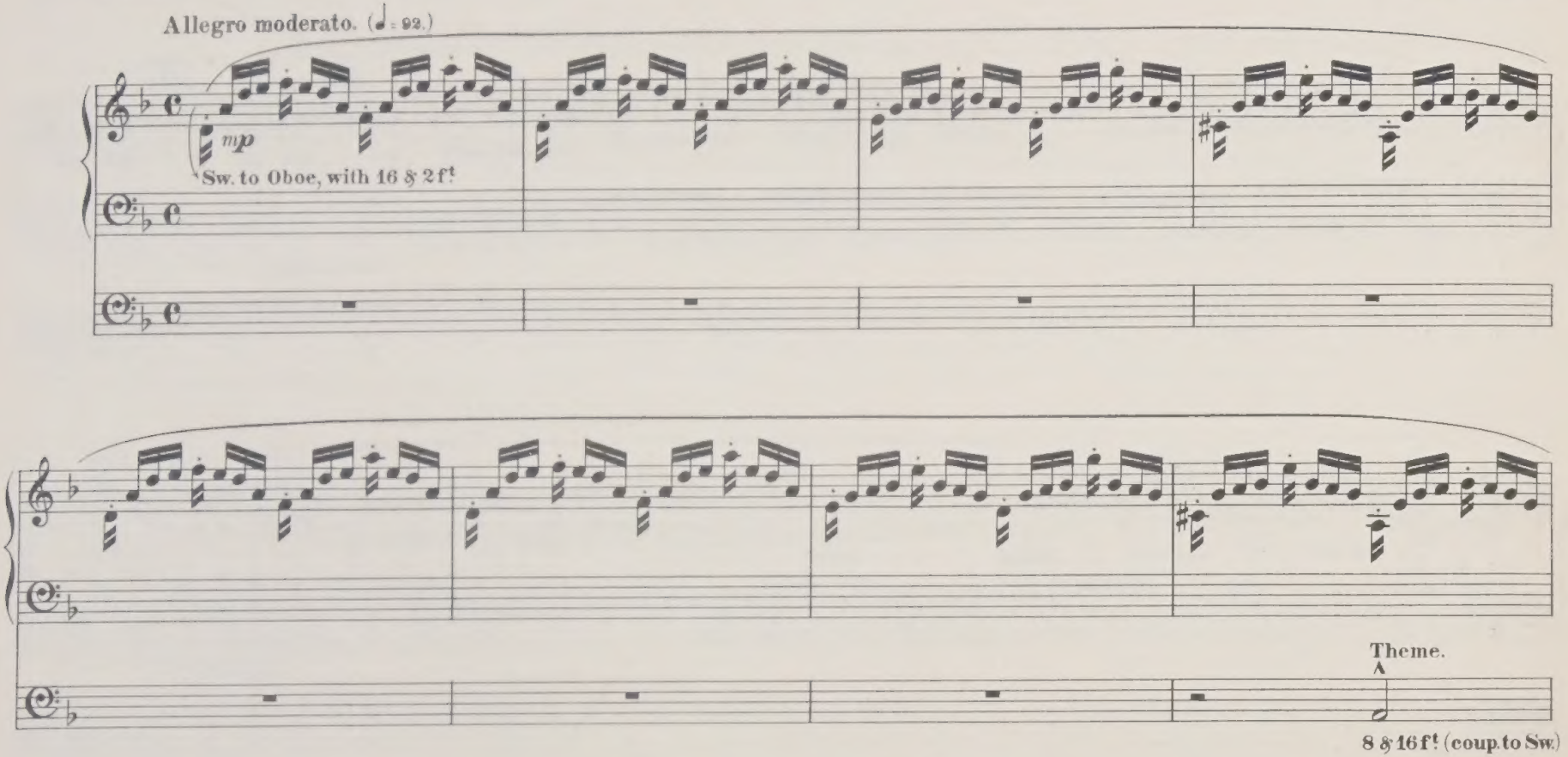
(Organist of the Town Hall, Leeds.)

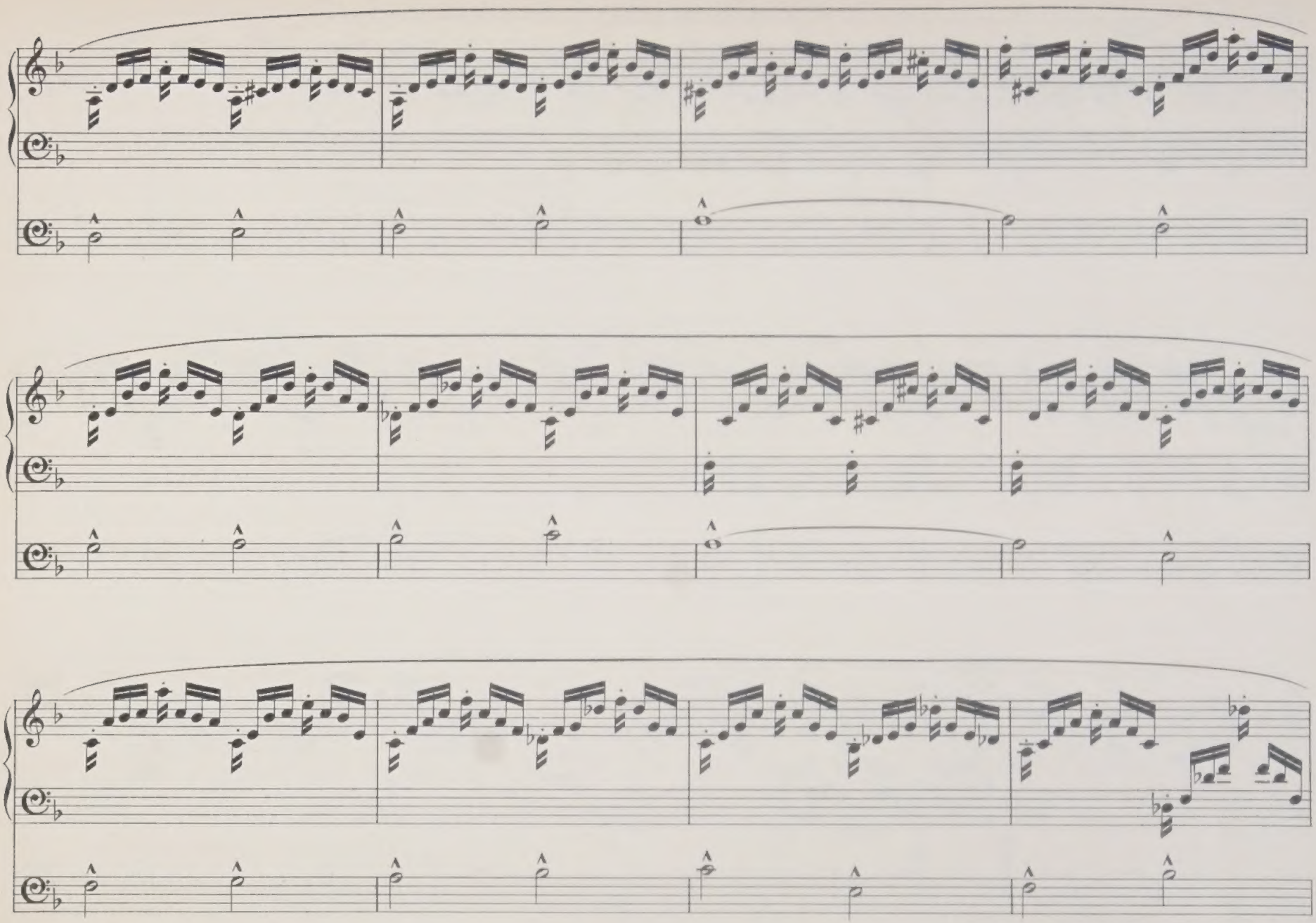
TOCCATA.

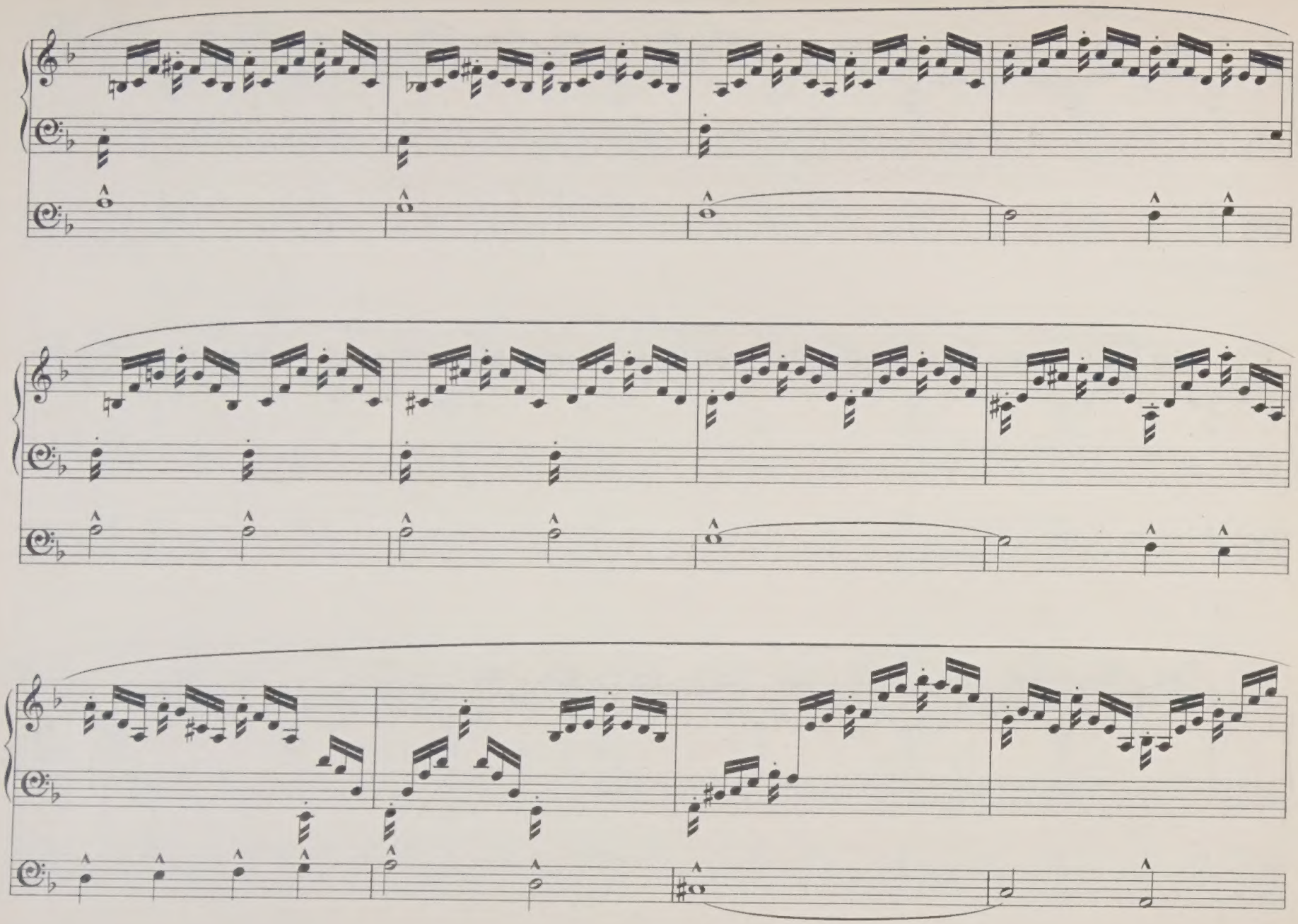
(ON AN ANCIENT CHURCH THEME.)

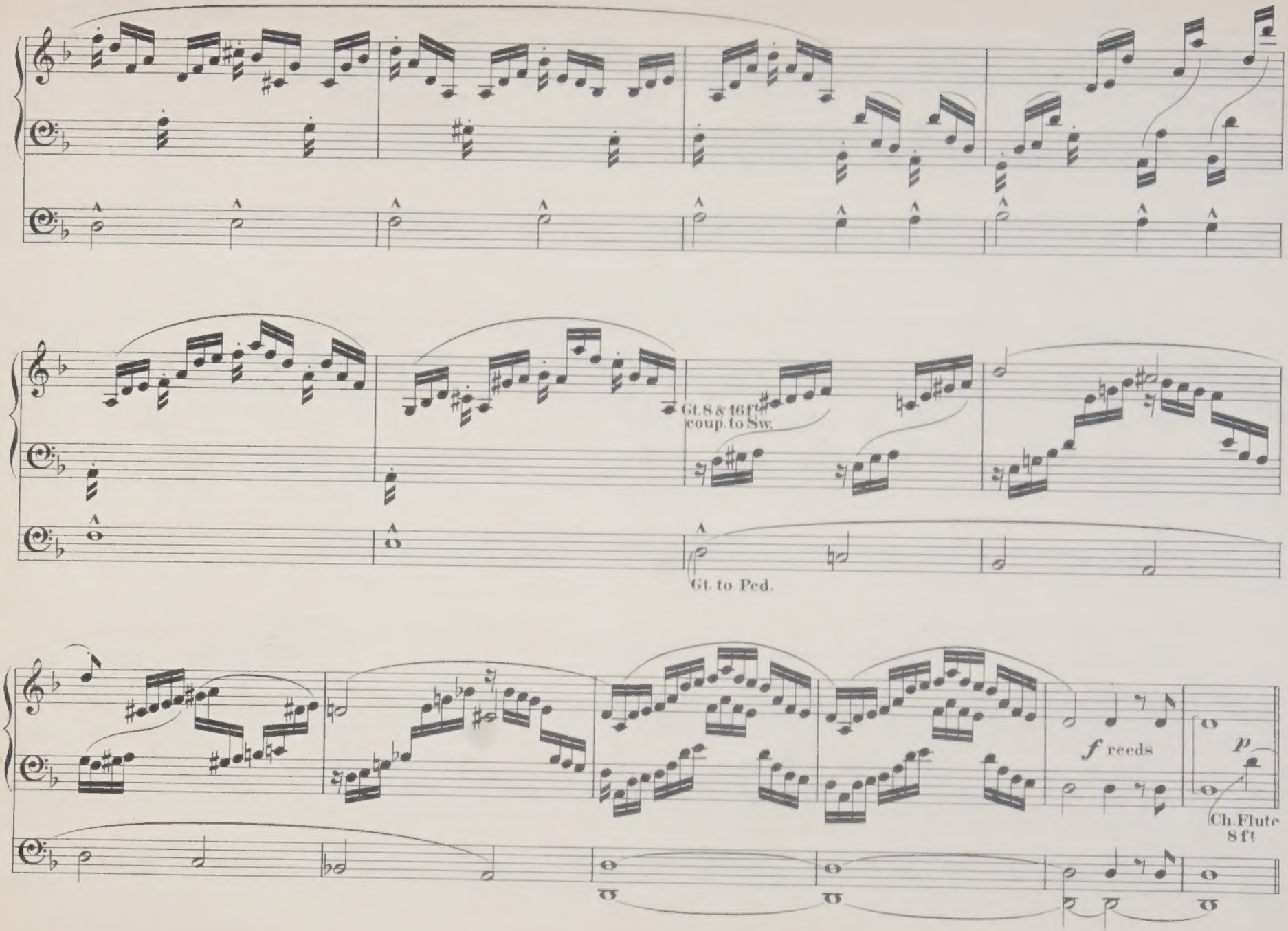
No. 4.

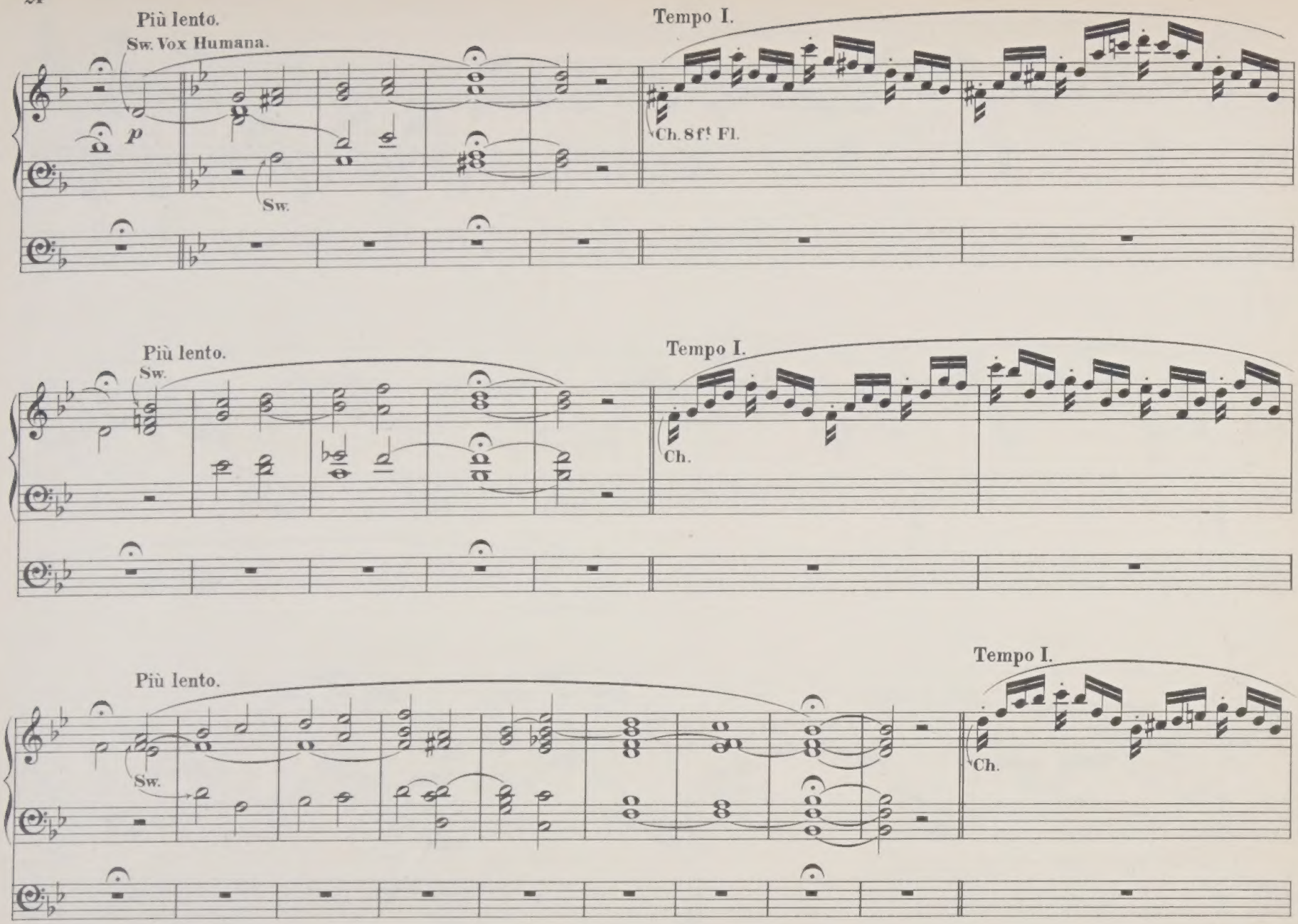
WM. FAULKES.

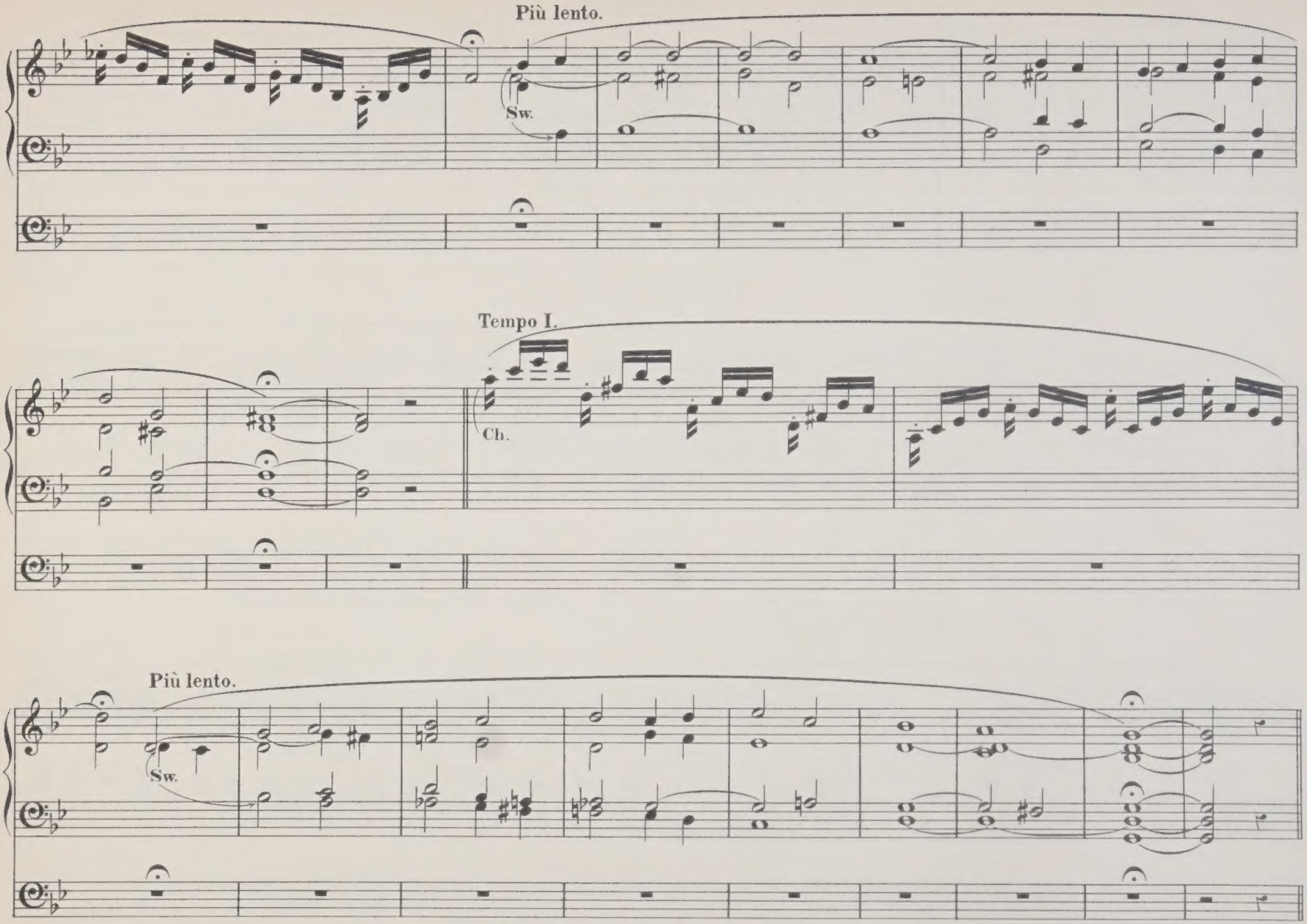


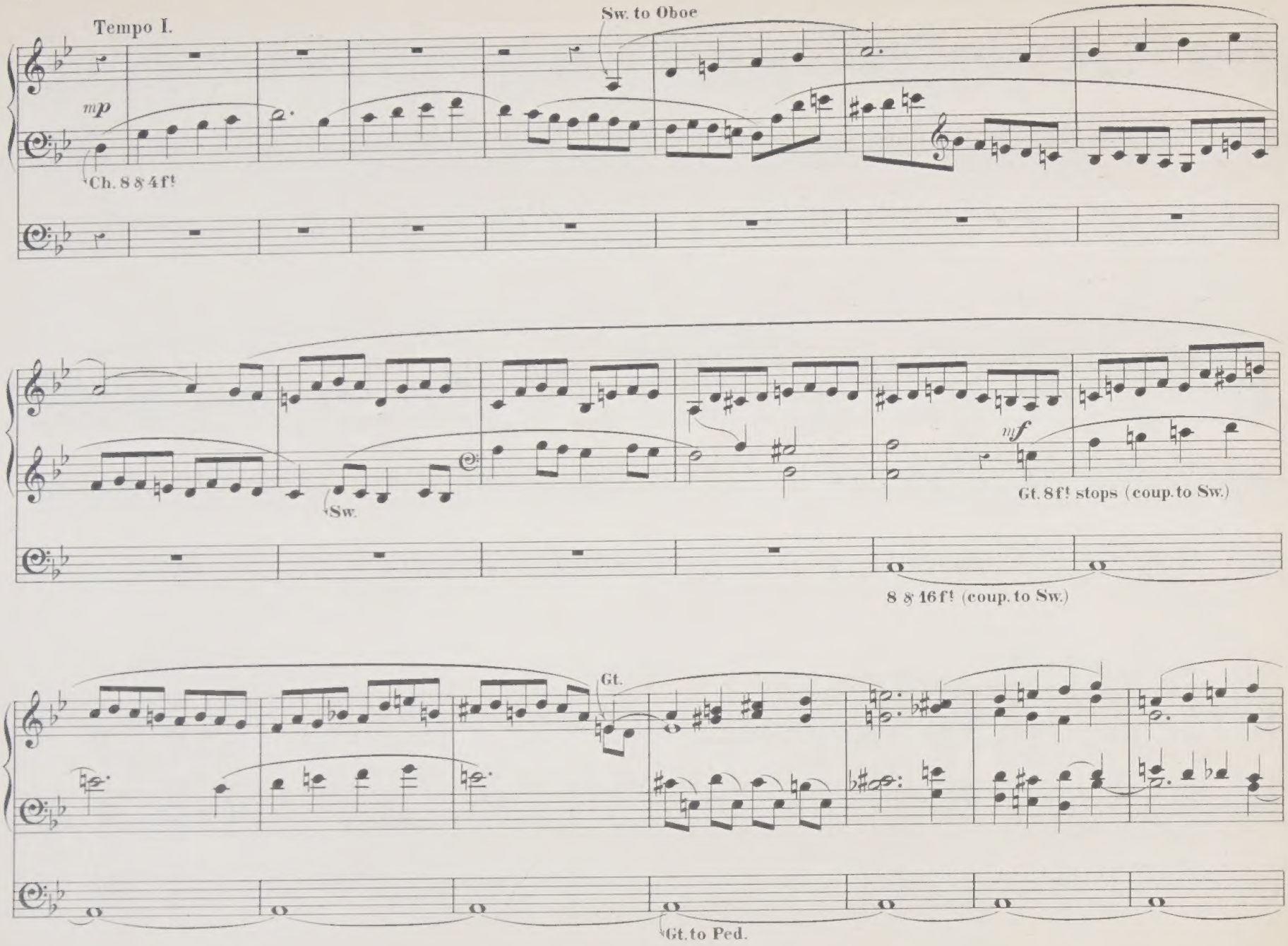


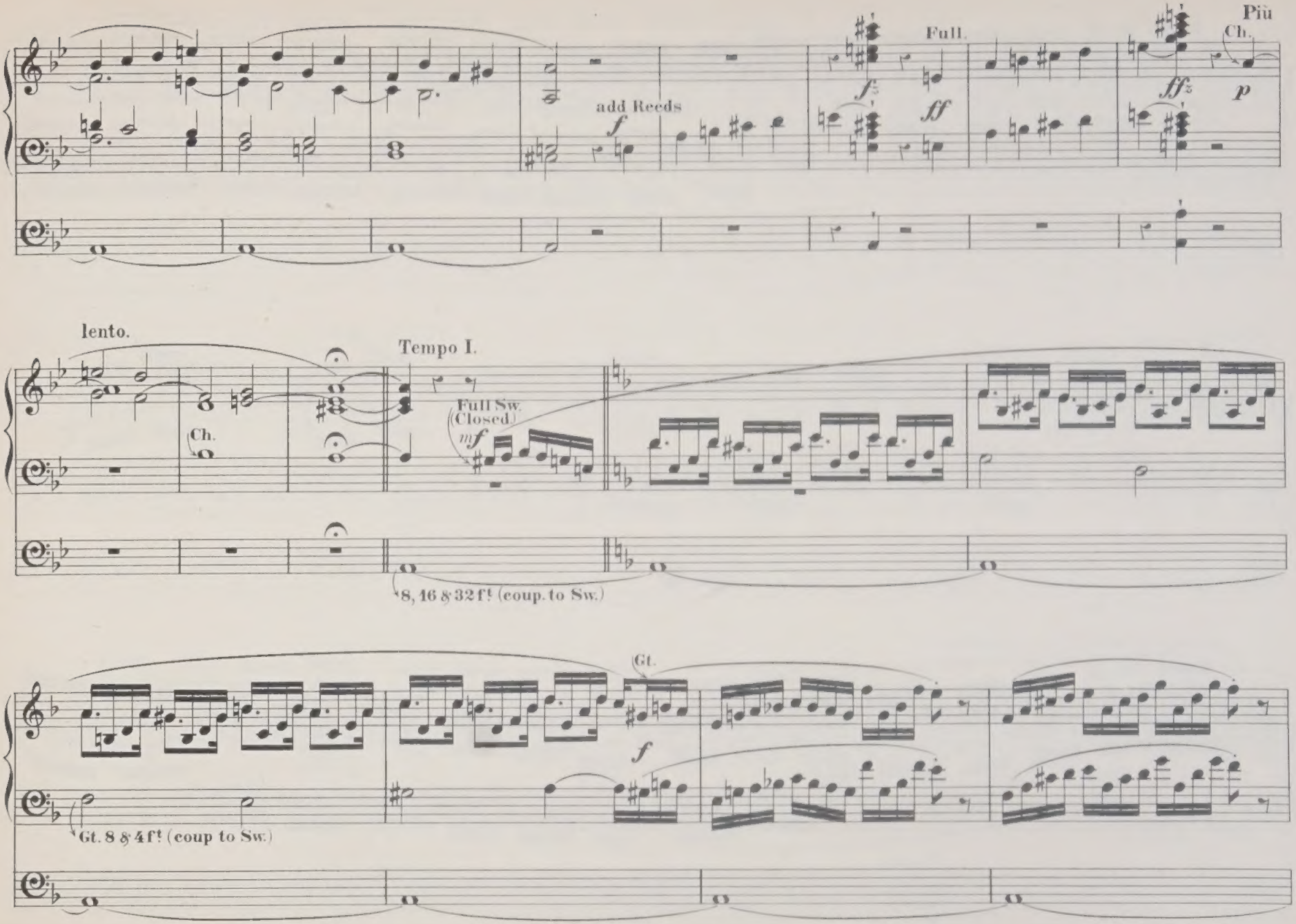


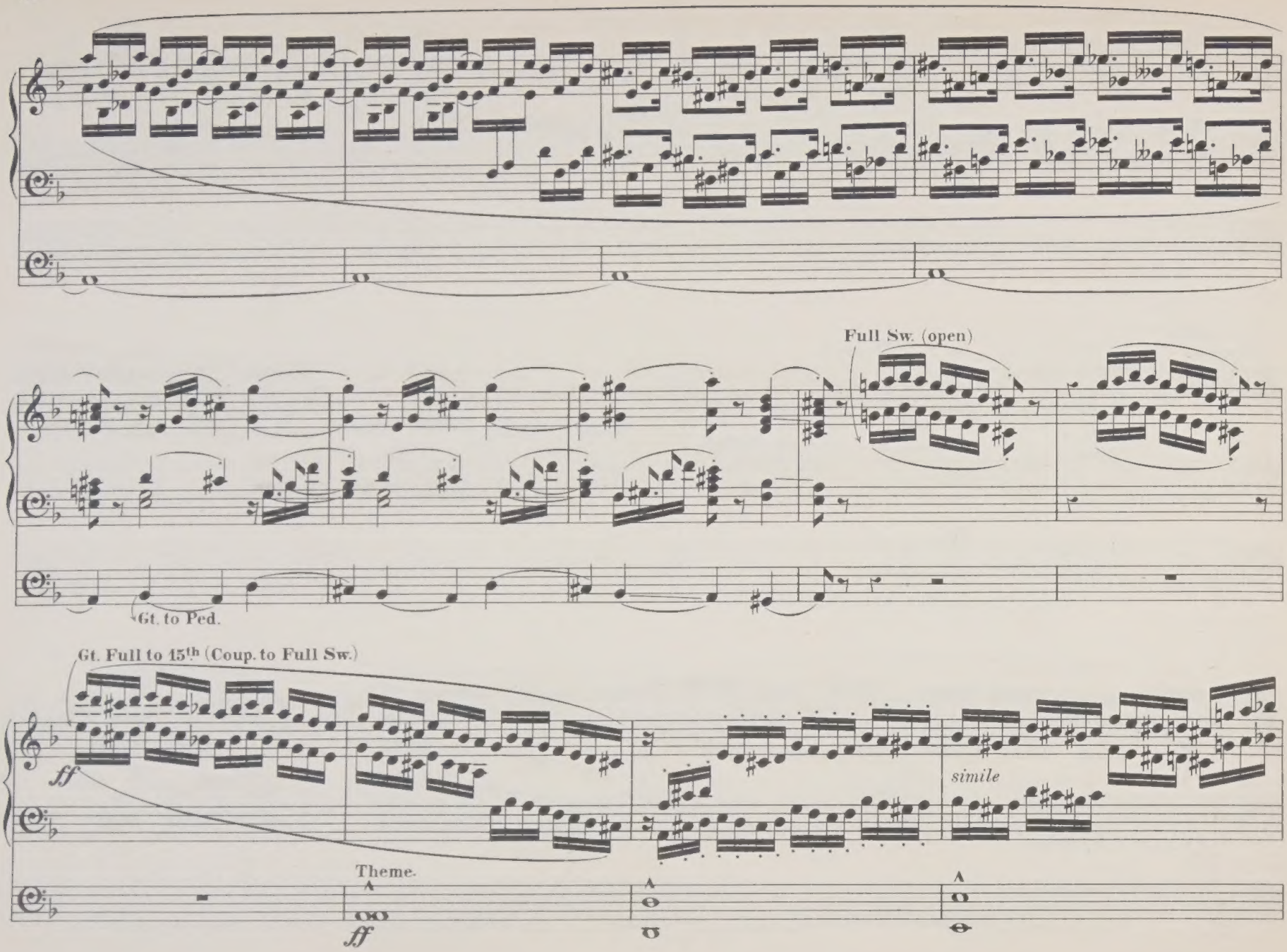

Gt. 8 & 16 ft. coup. to Sw.
Gt. to Ped.
f reeds
p
Ch. Flute 8 ft

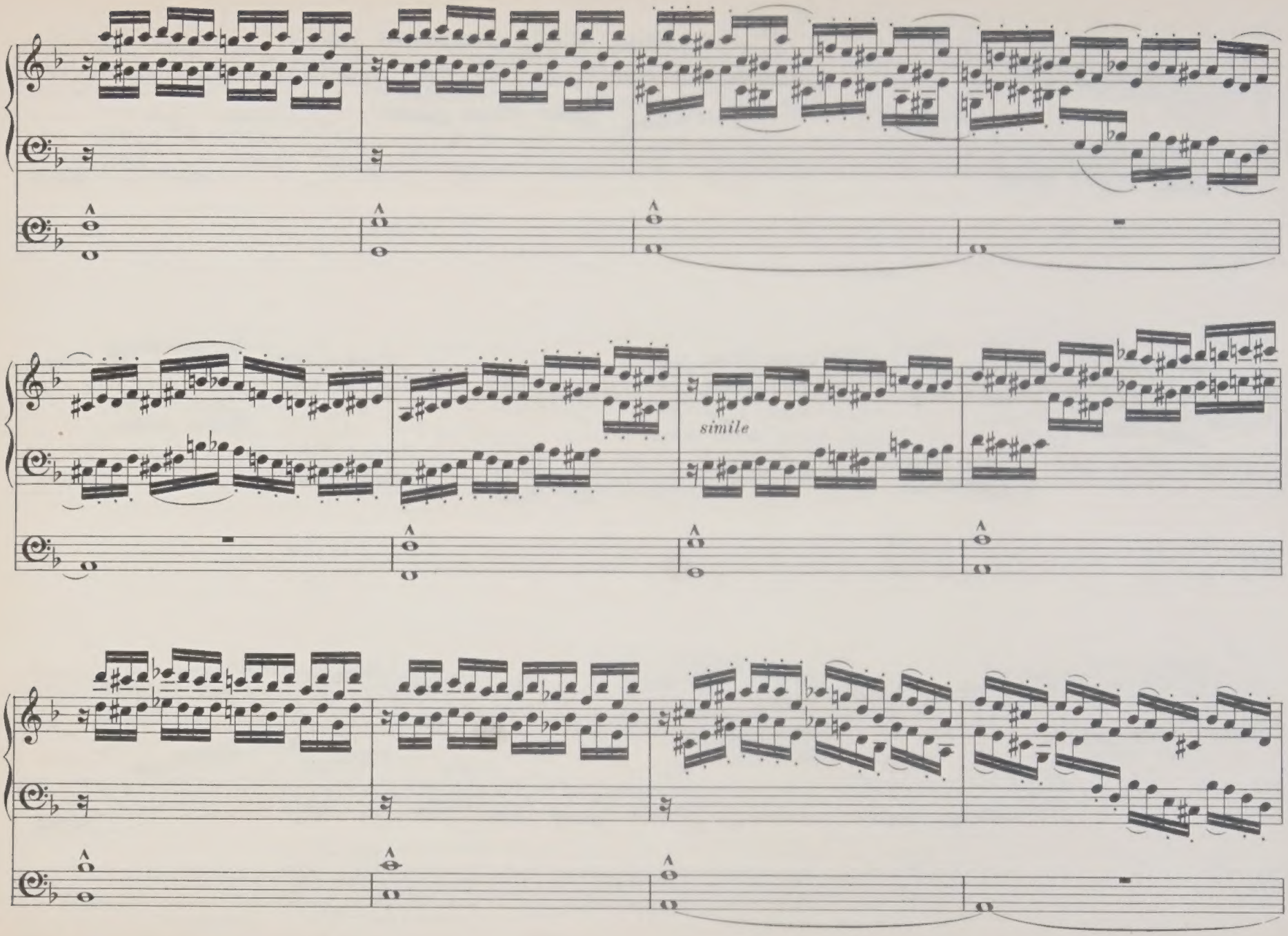

Più lento.
Sw. Vox Humana.
p
Sw.
Tempo I.
Ch. 8ft Fl.
Più lento.
Sw.
Tempo I.
Ch.
Più lento.
Sw.
Tempo I.
Ch.

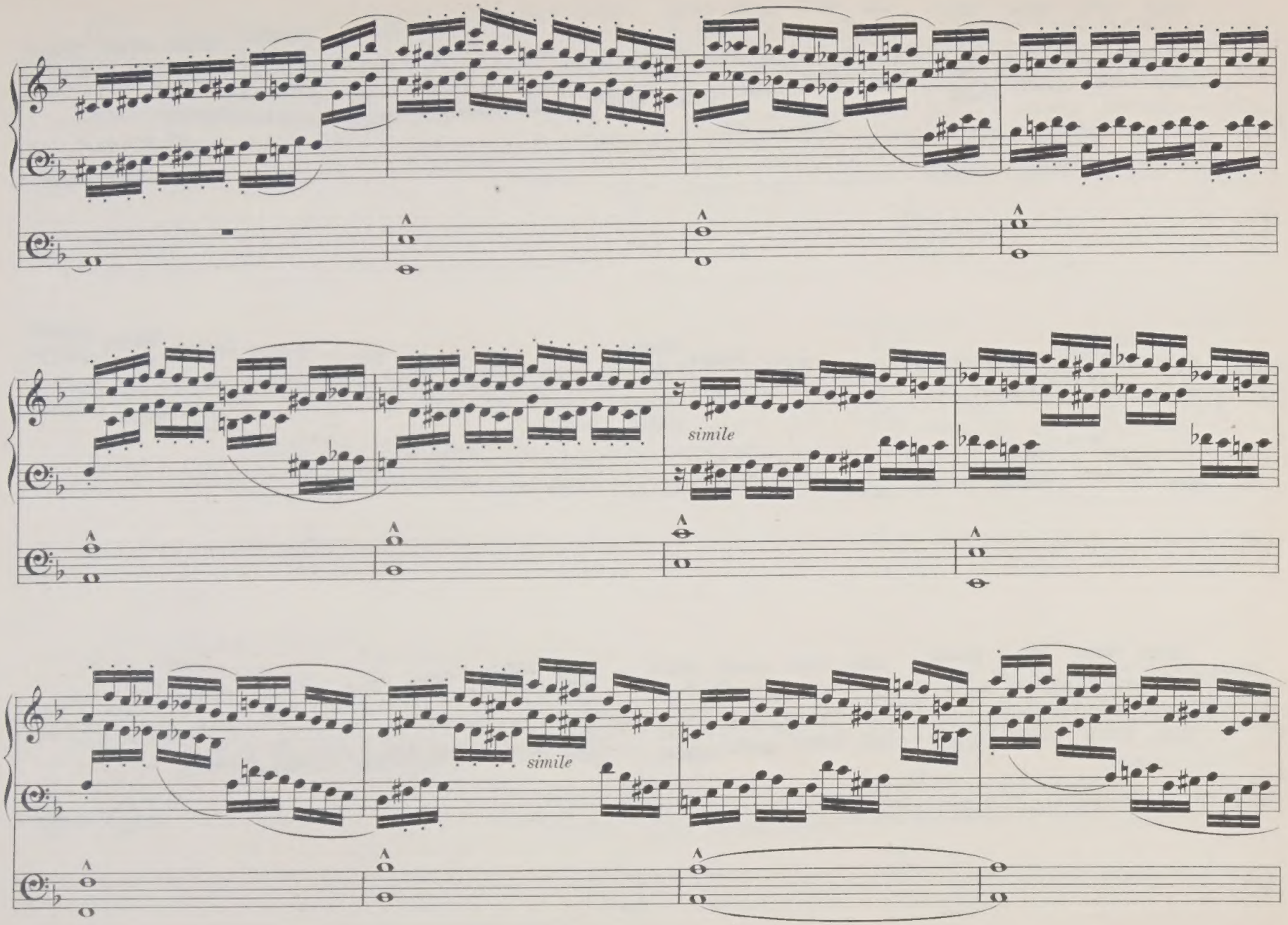

Più lento.
Sw.
Tempo I.
Ch.
Più lento.
Sw.

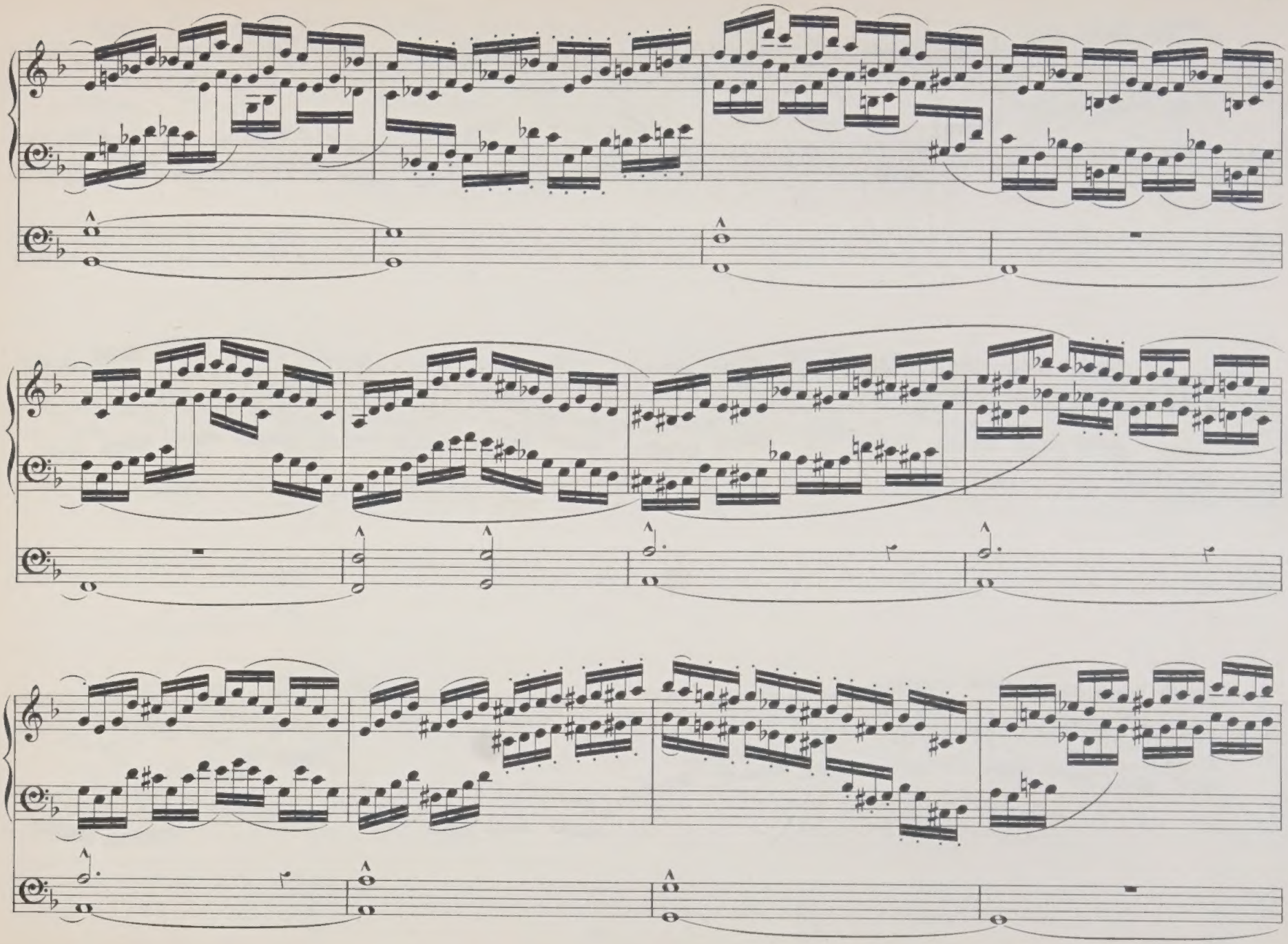

Tempo I.
Sw. to Oboe
mp
Ch. 8 & 4 ft
Sw.
mf
Gt. 8 ft stops (coup. to Sw.)
8 & 16 ft (coup. to Sw.)
Gt.
Gt. to Ped.

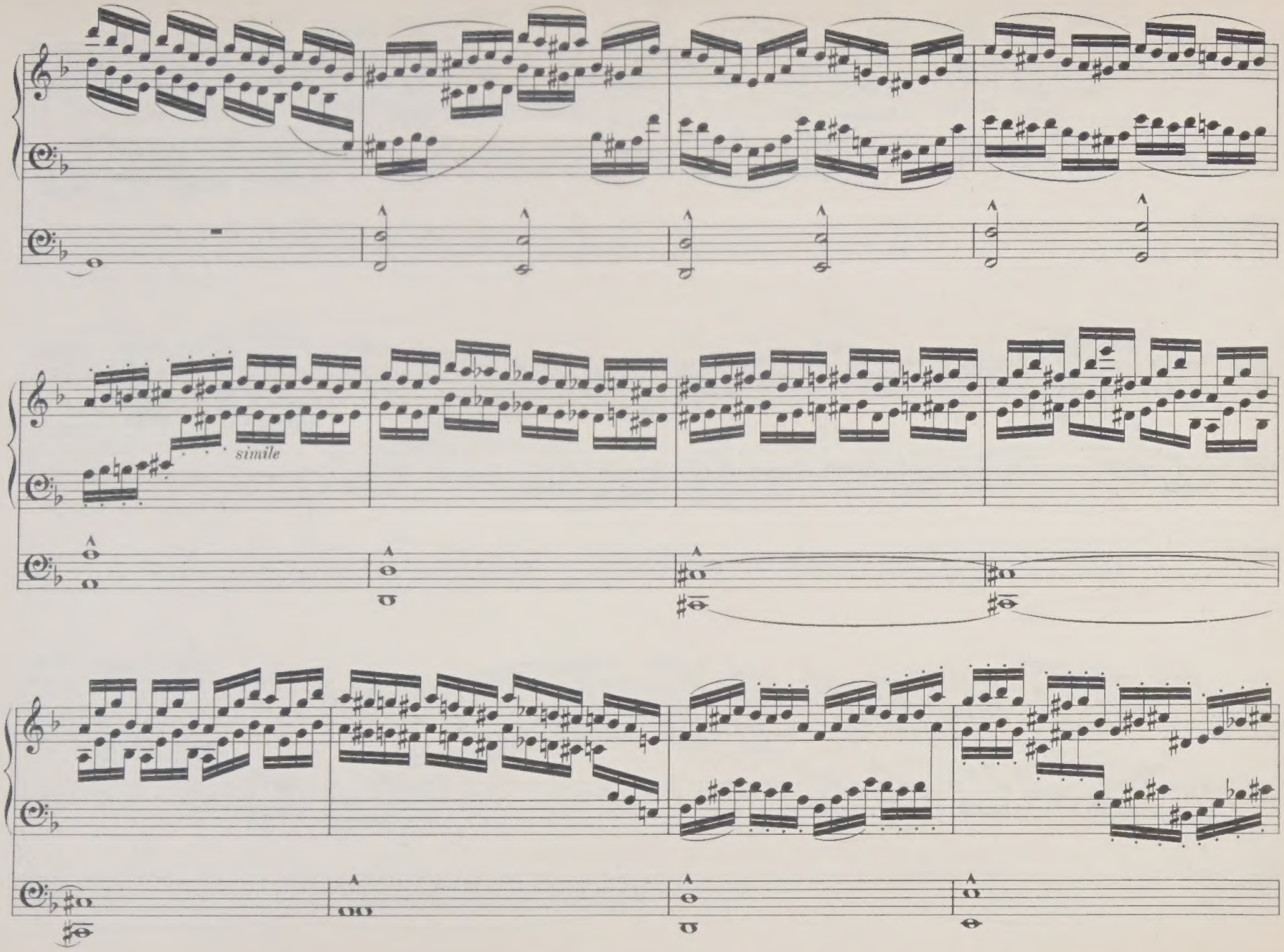

Più
Ch.
Full.
add Reeds
lento.
Tempo I.
Full Sw.
(Closed)
Ch.
8, 16 & 32 ft (coup. to Sw.)
Gt.
Gt. 8 & 4 ft (coup to Sw.)

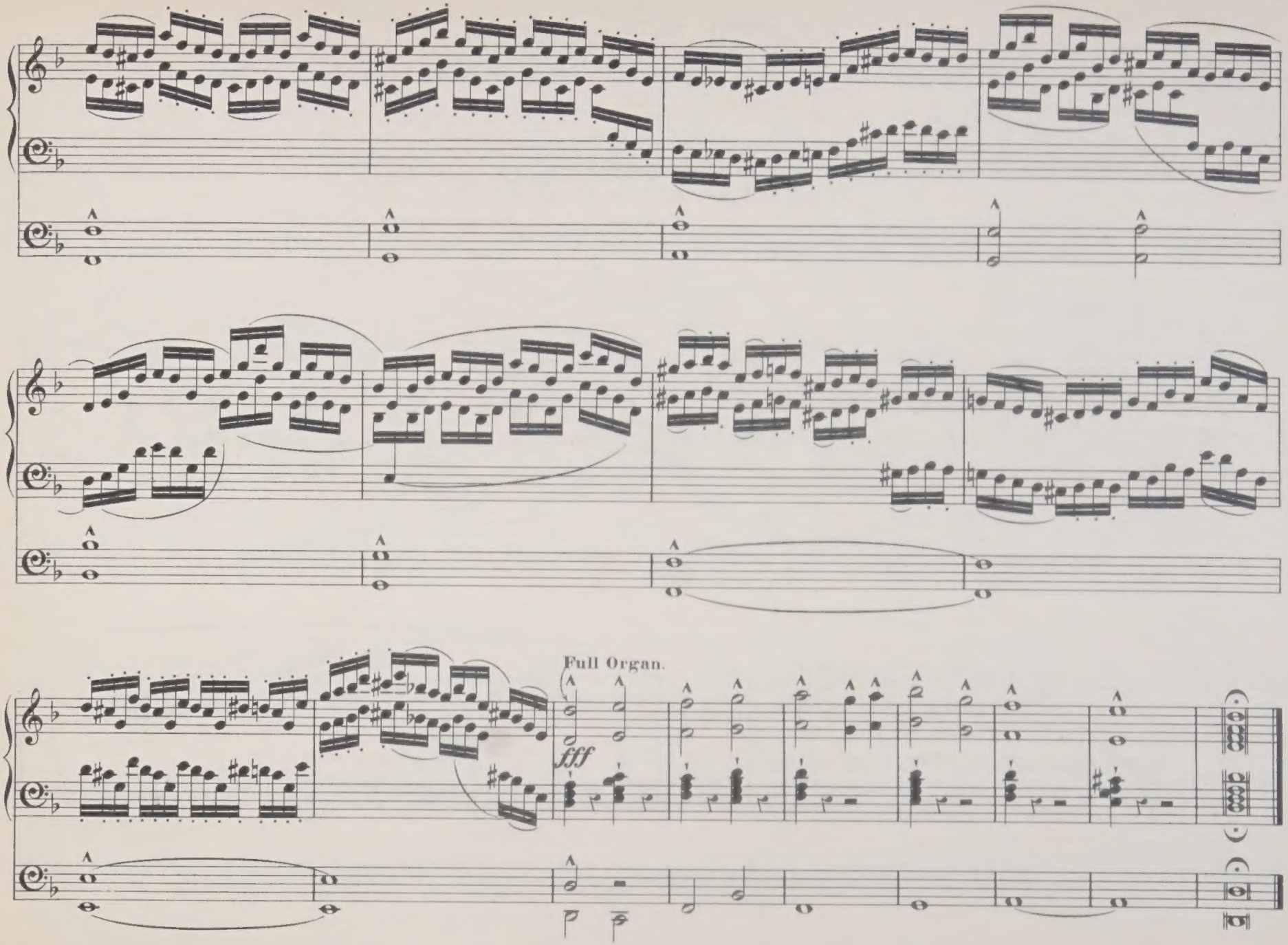

Full Sw. (open)
Gt. to Ped.
Gt. Full to 15th (Coup. to Full Sw.)
ff
simile
Theme.
ff


simile


simile
simile




simile


Full Organ.
fff

To

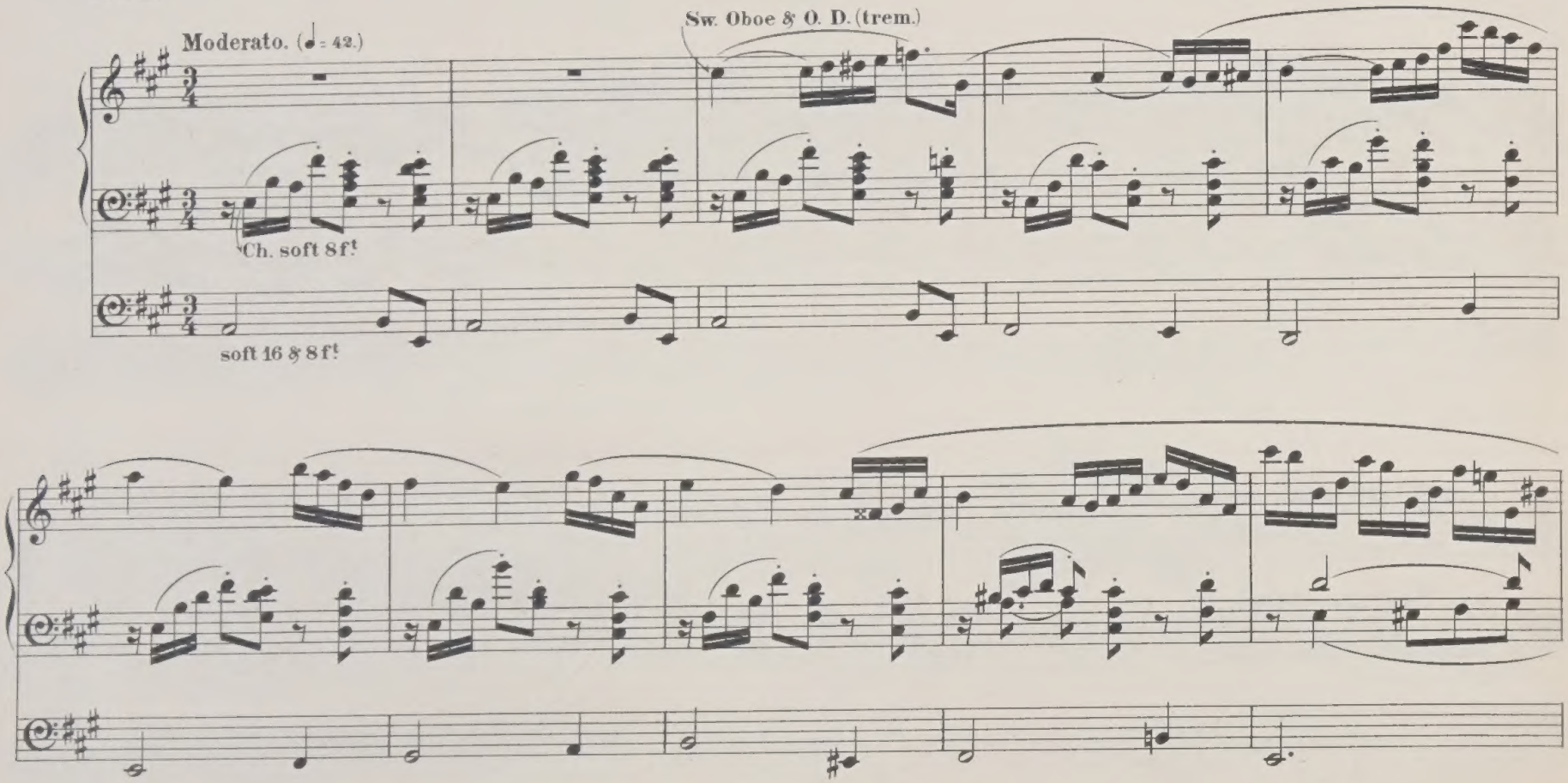
F. W. AUSTIN. Esq. Mus. Bac., Dunelm.

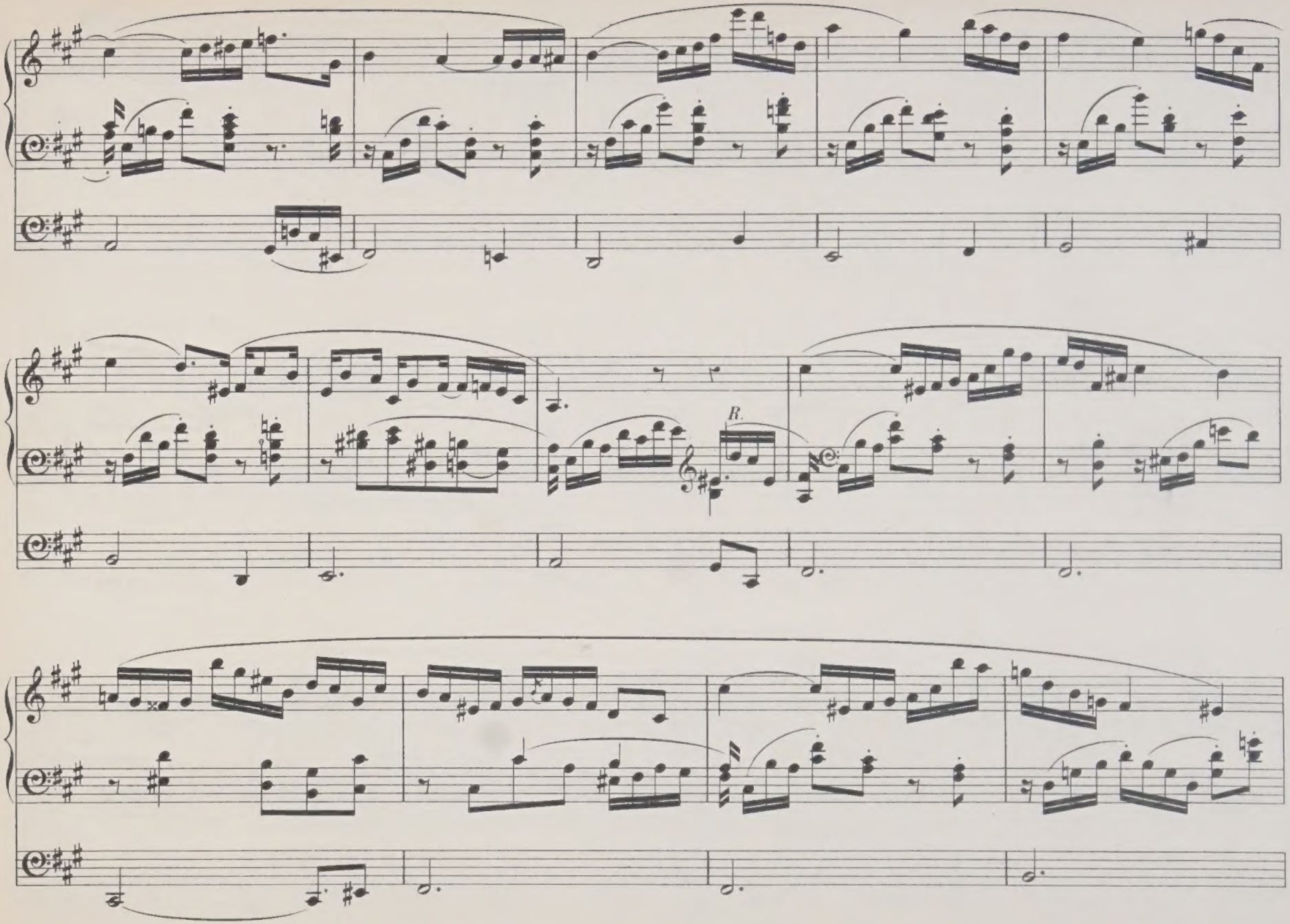
(Organist of the Parish Church, Wallasey.)

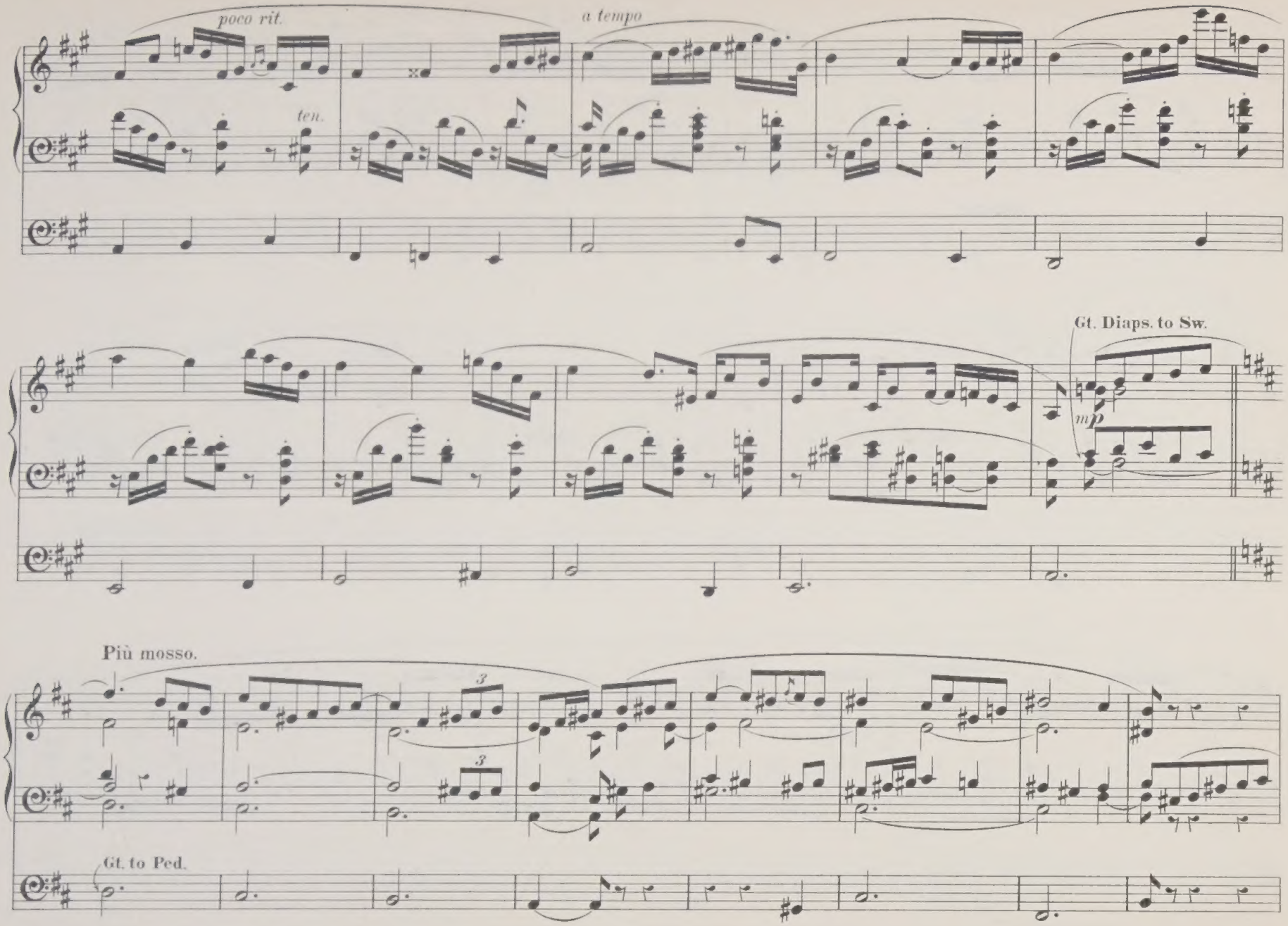
CANTILENE.

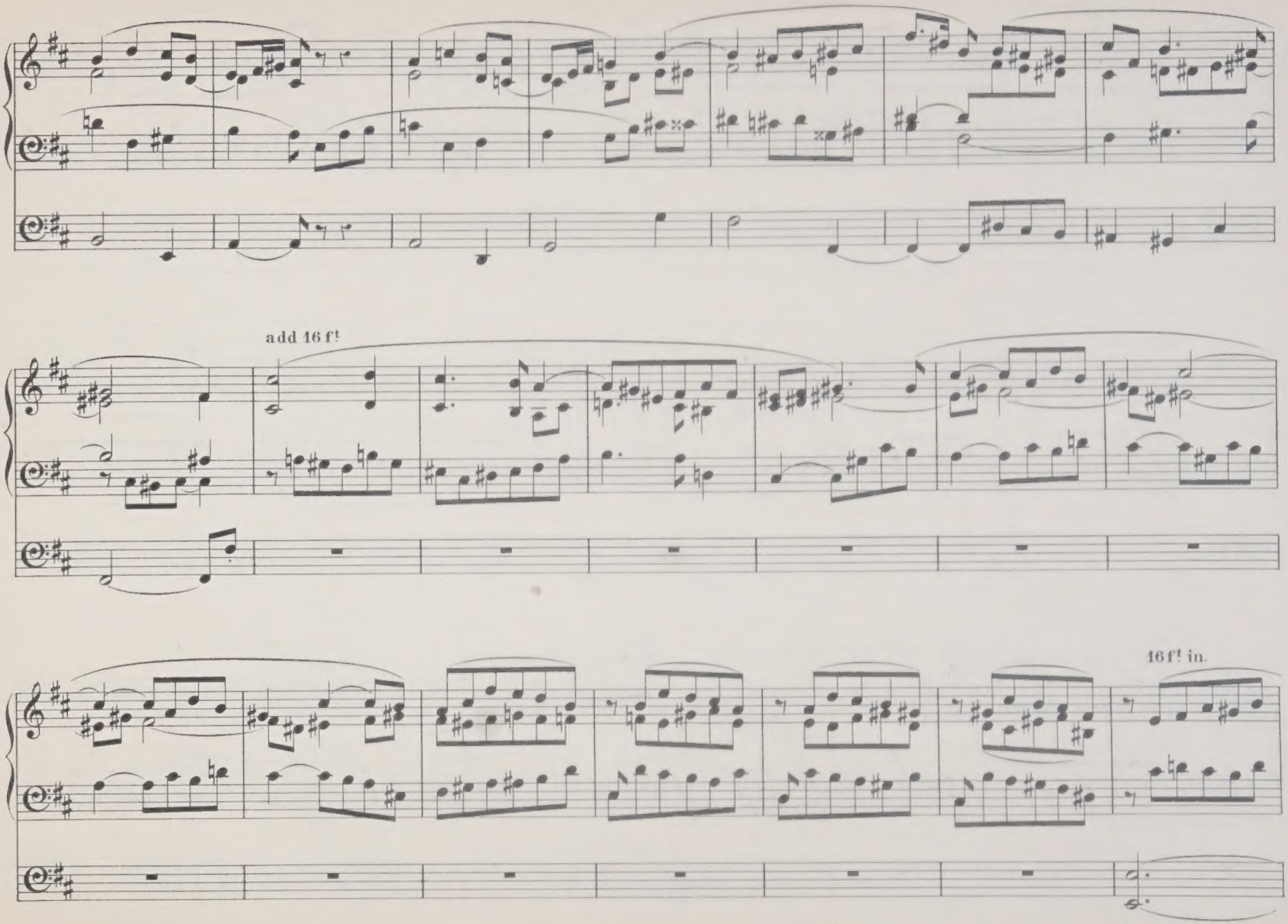
No 5.

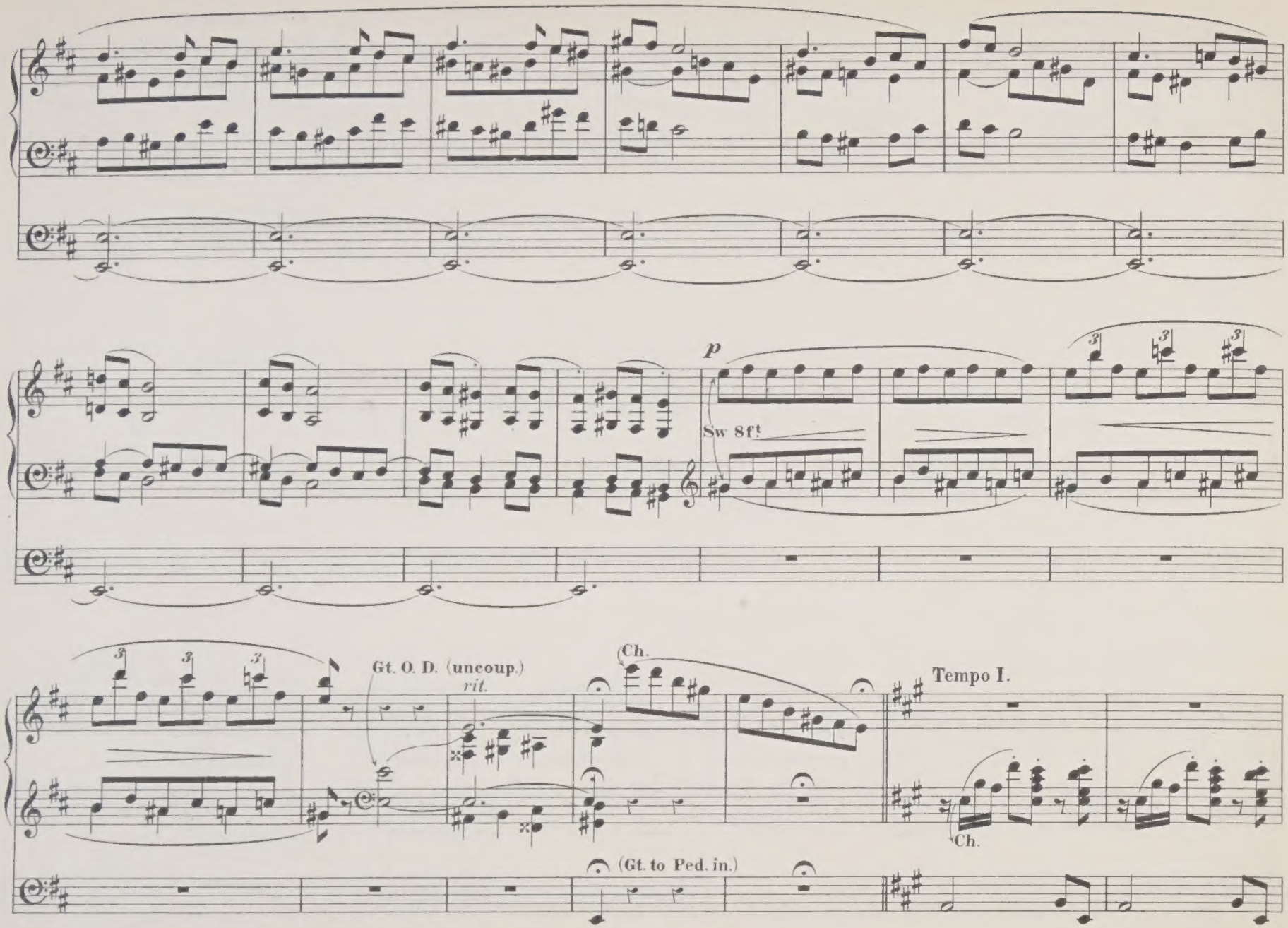
WM. FAULKES.

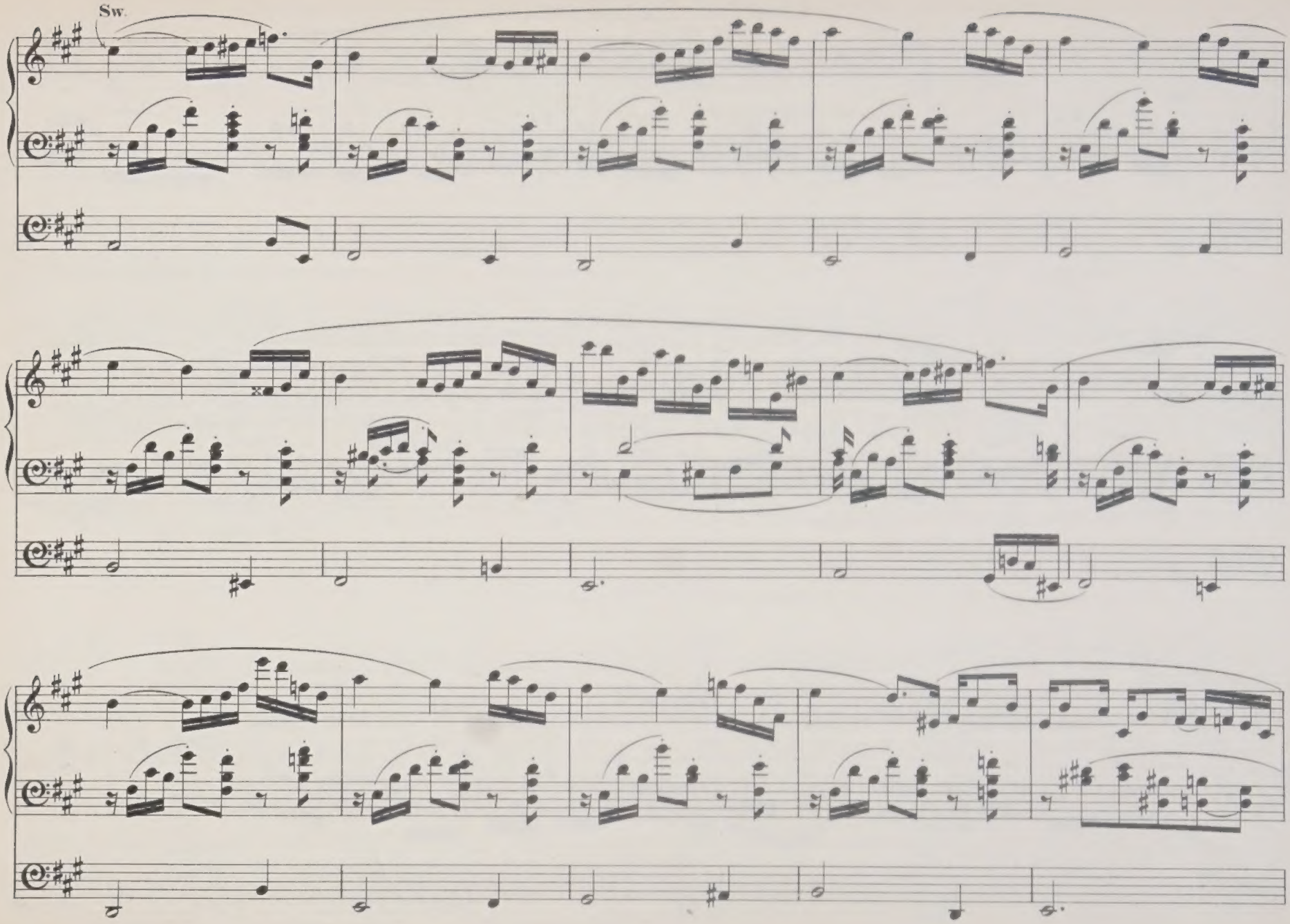


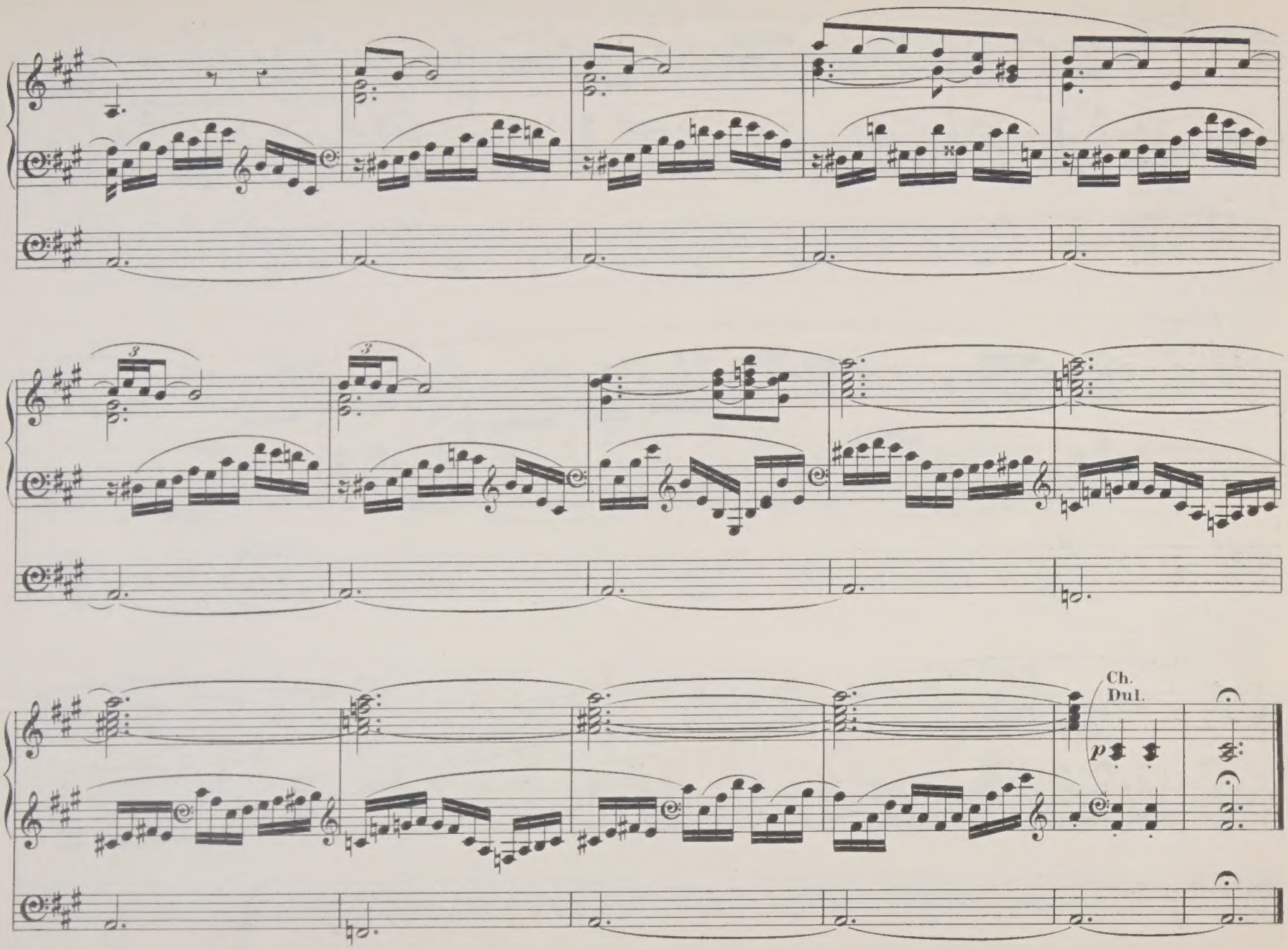

R.


poco rit.
a tempo
ten.
Gt. Diaps. to Sw.
mp
Più mosso.
3
3
Gt. to Ped.


add 16 ft
16 ft in.


p
Sw 8ft
Gt. O. D. (uncoup.)
rit.
Ch.
Tempo I.
Ch.
(Gt. to Ped. in.)


Sw.


Ch.
Dul.
p

To

FRED. H. BURSTALL. Esq. F. R. C. O.

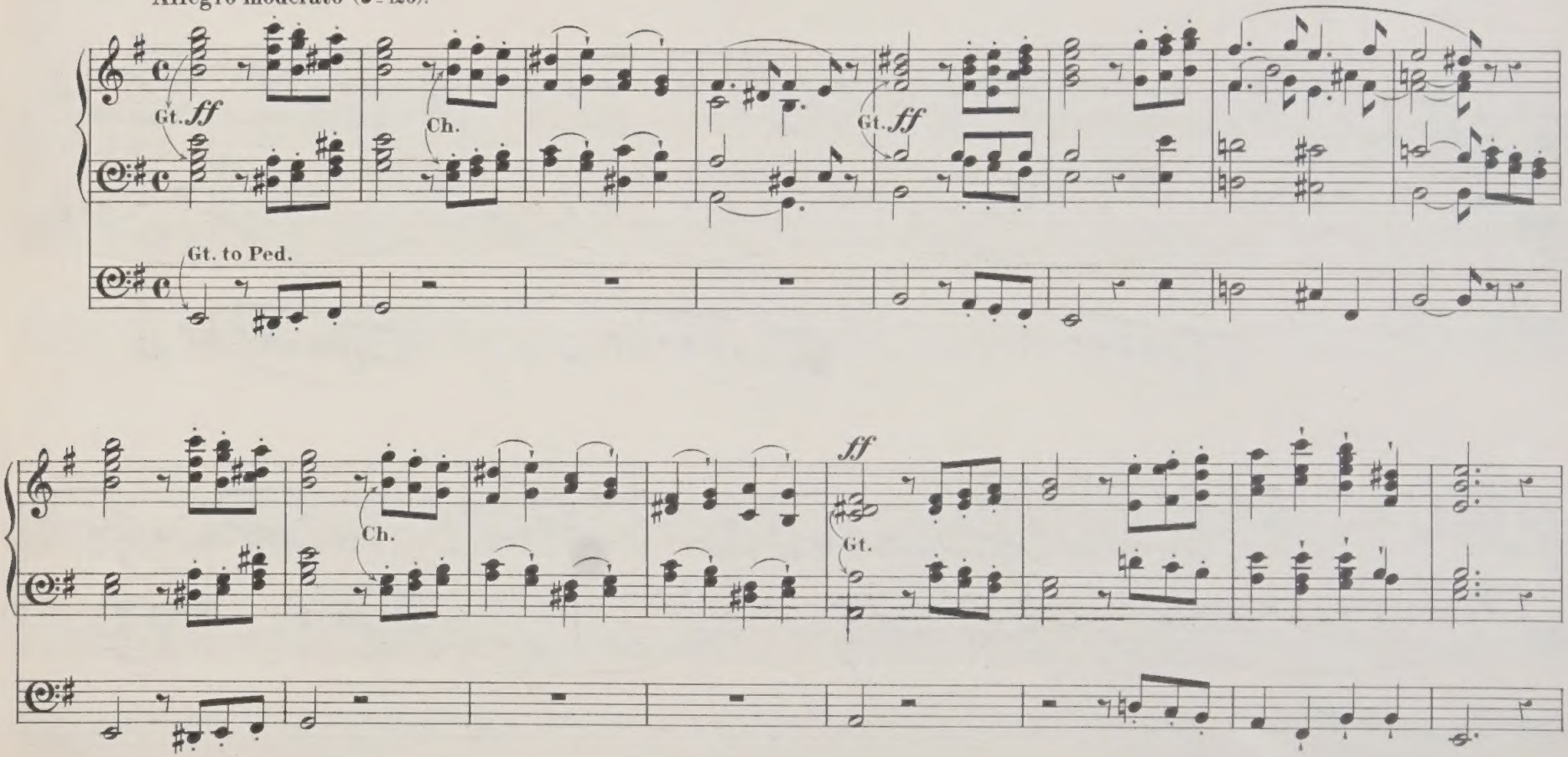
(Cathedral Organist, Liverpool.)

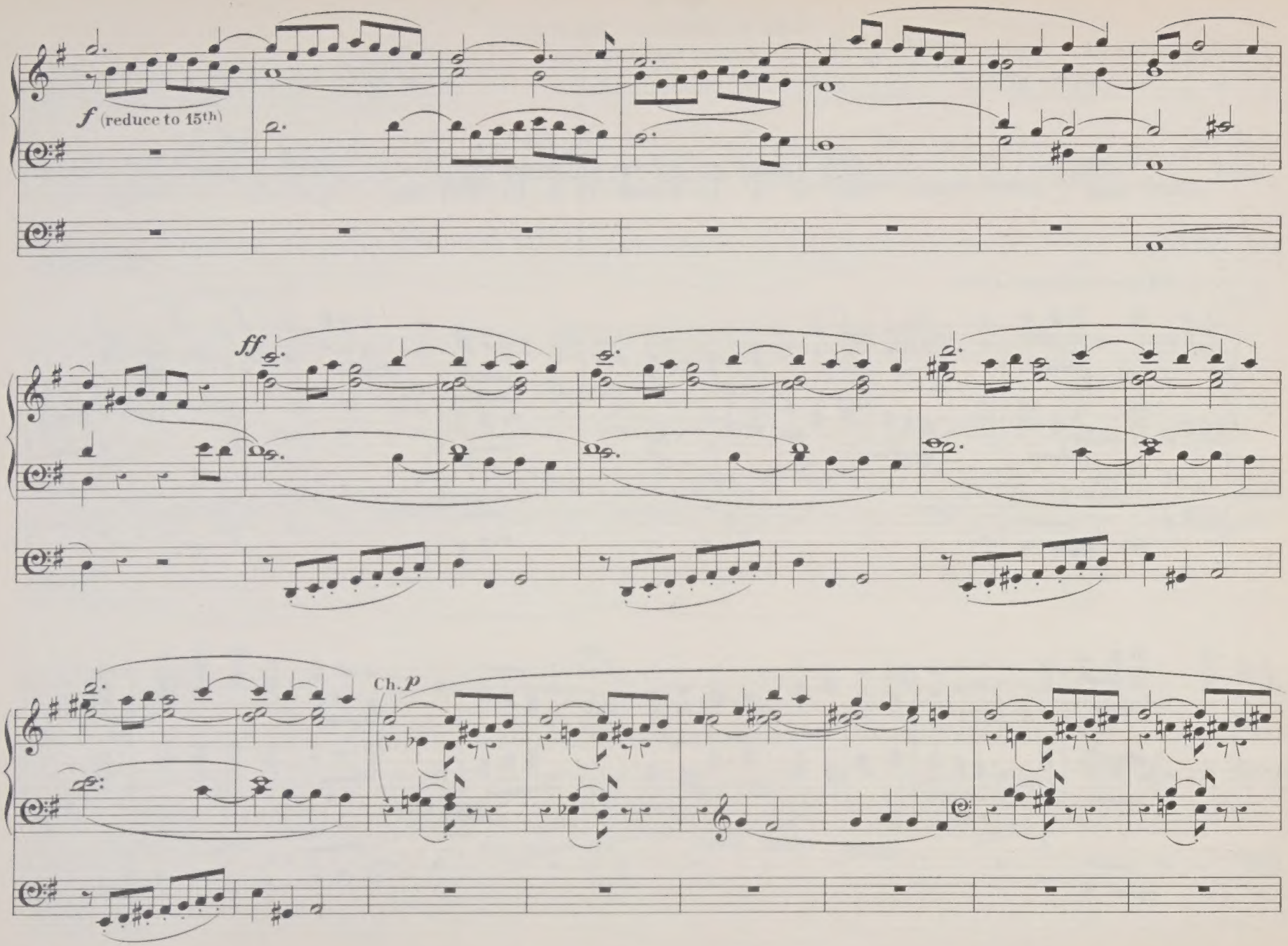
OFFERTOIRE.

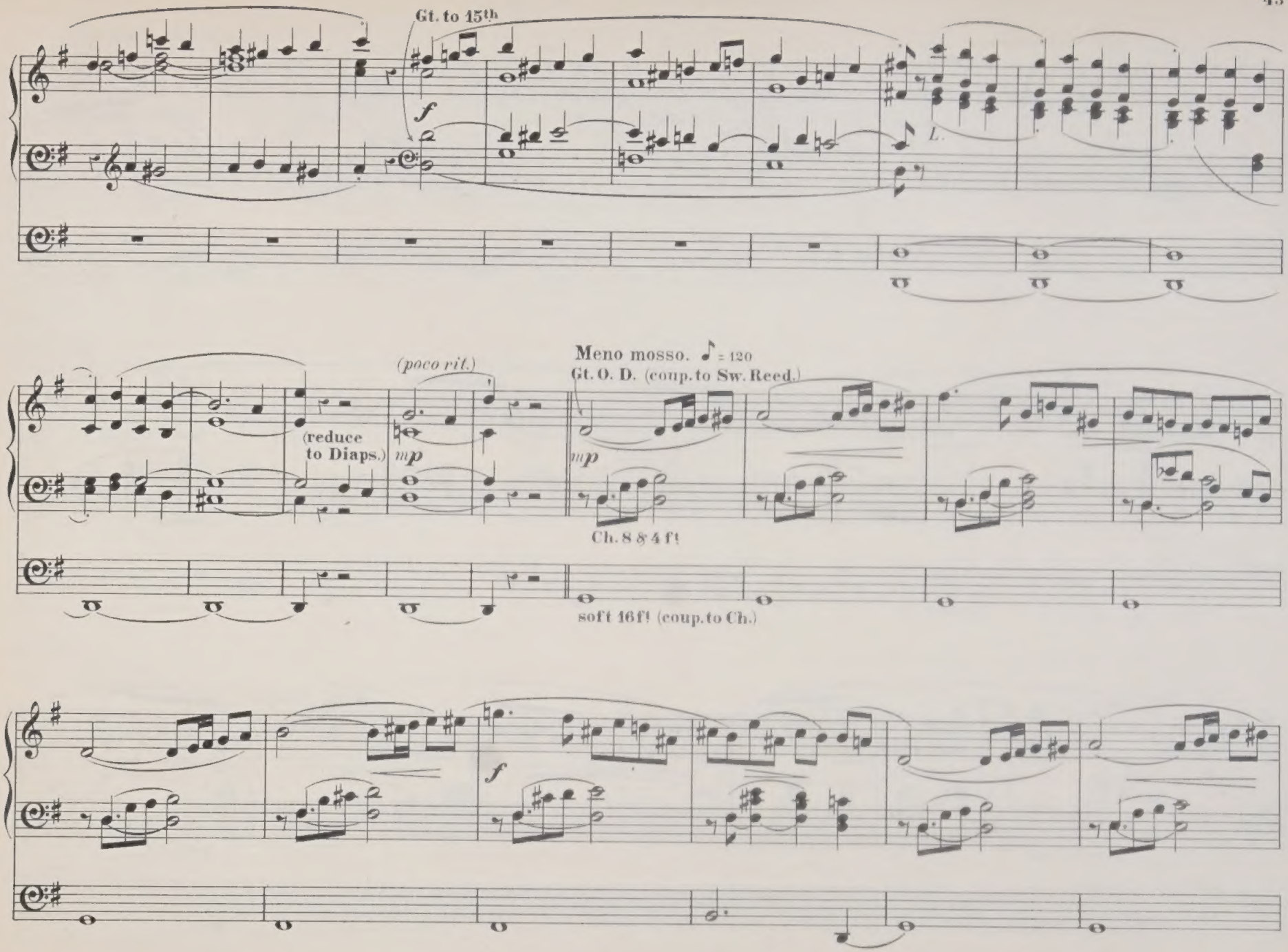
Nº 6.

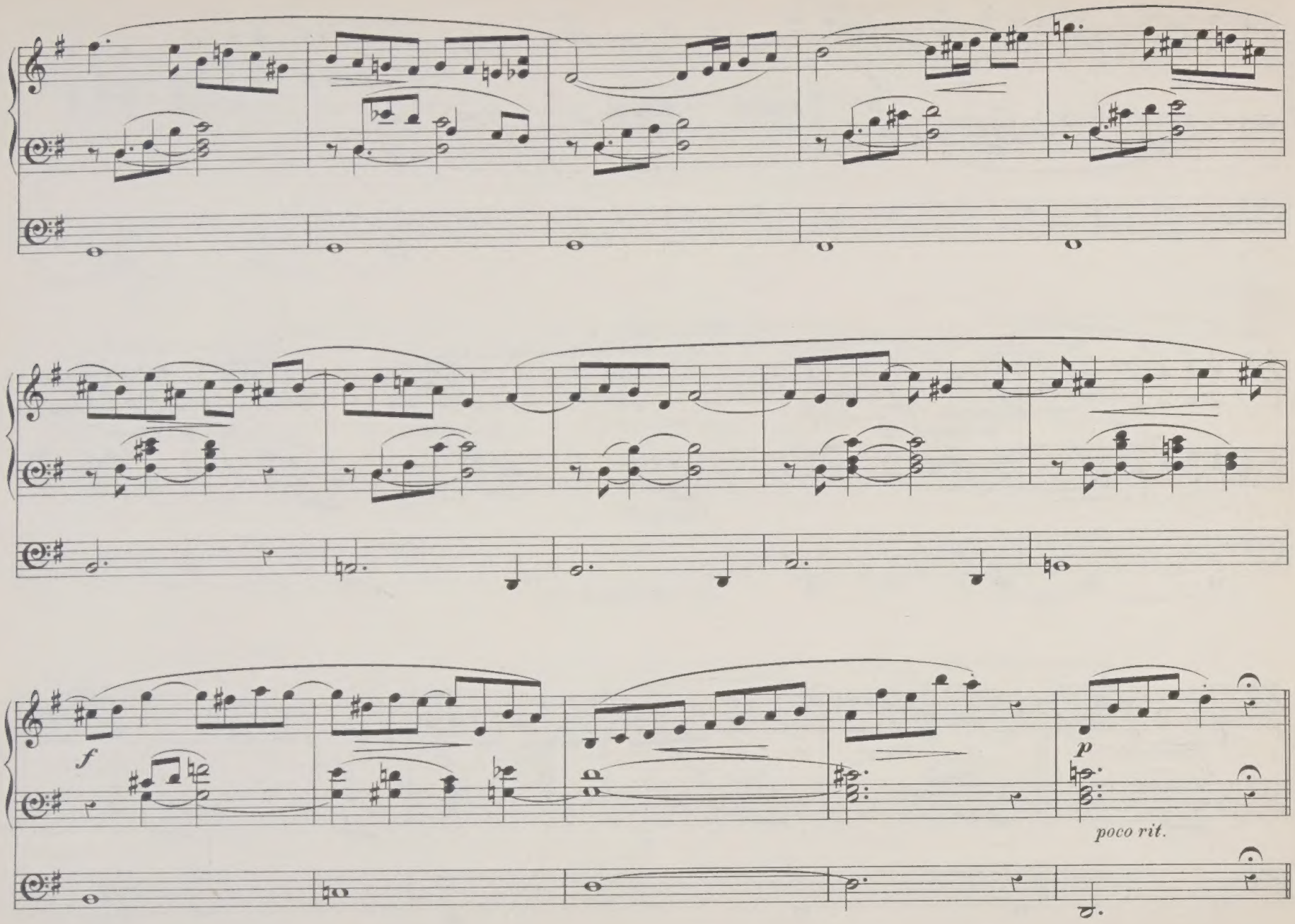
WM. FAULKES.

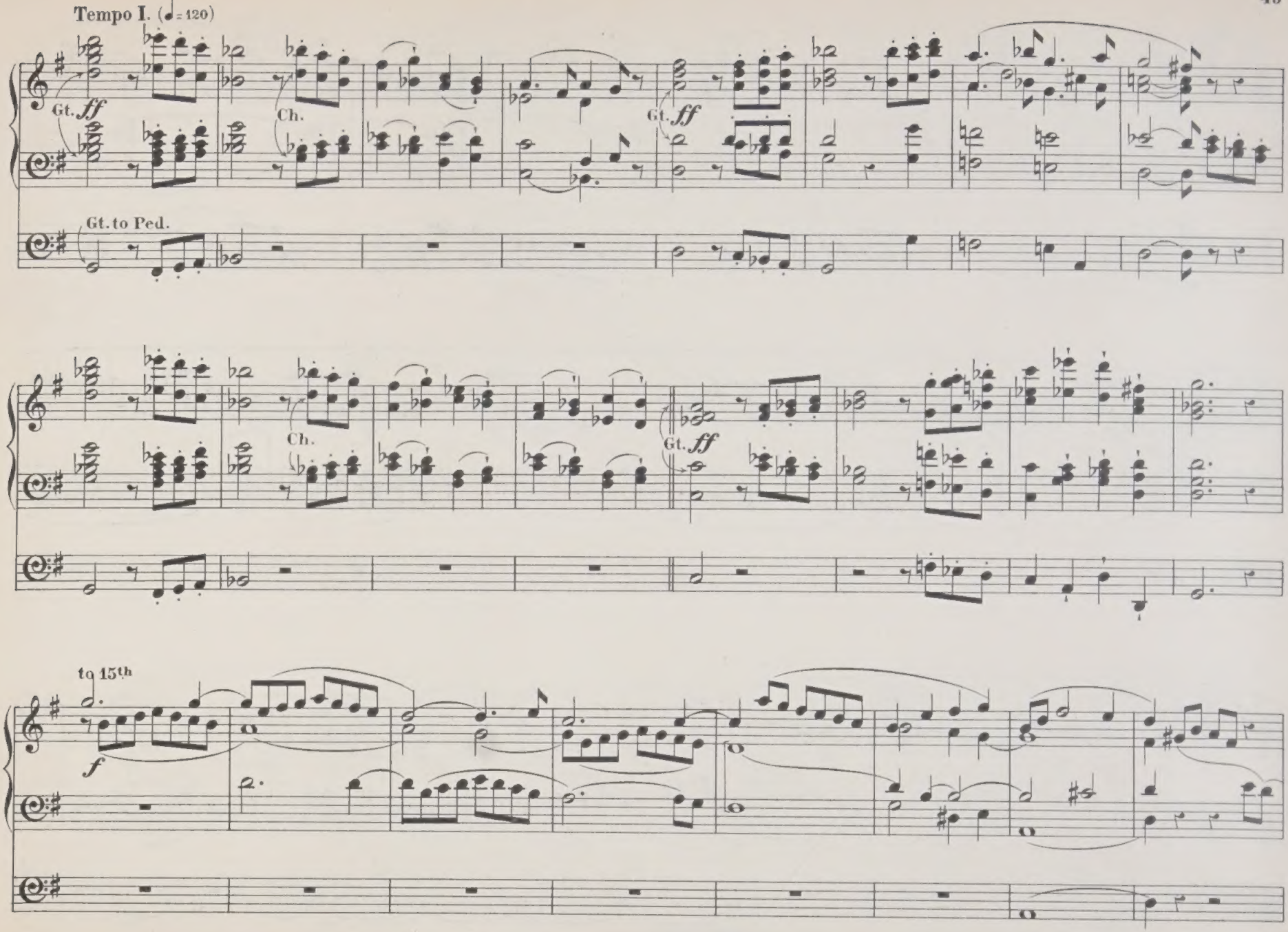
Allegro moderato (♩= 120).

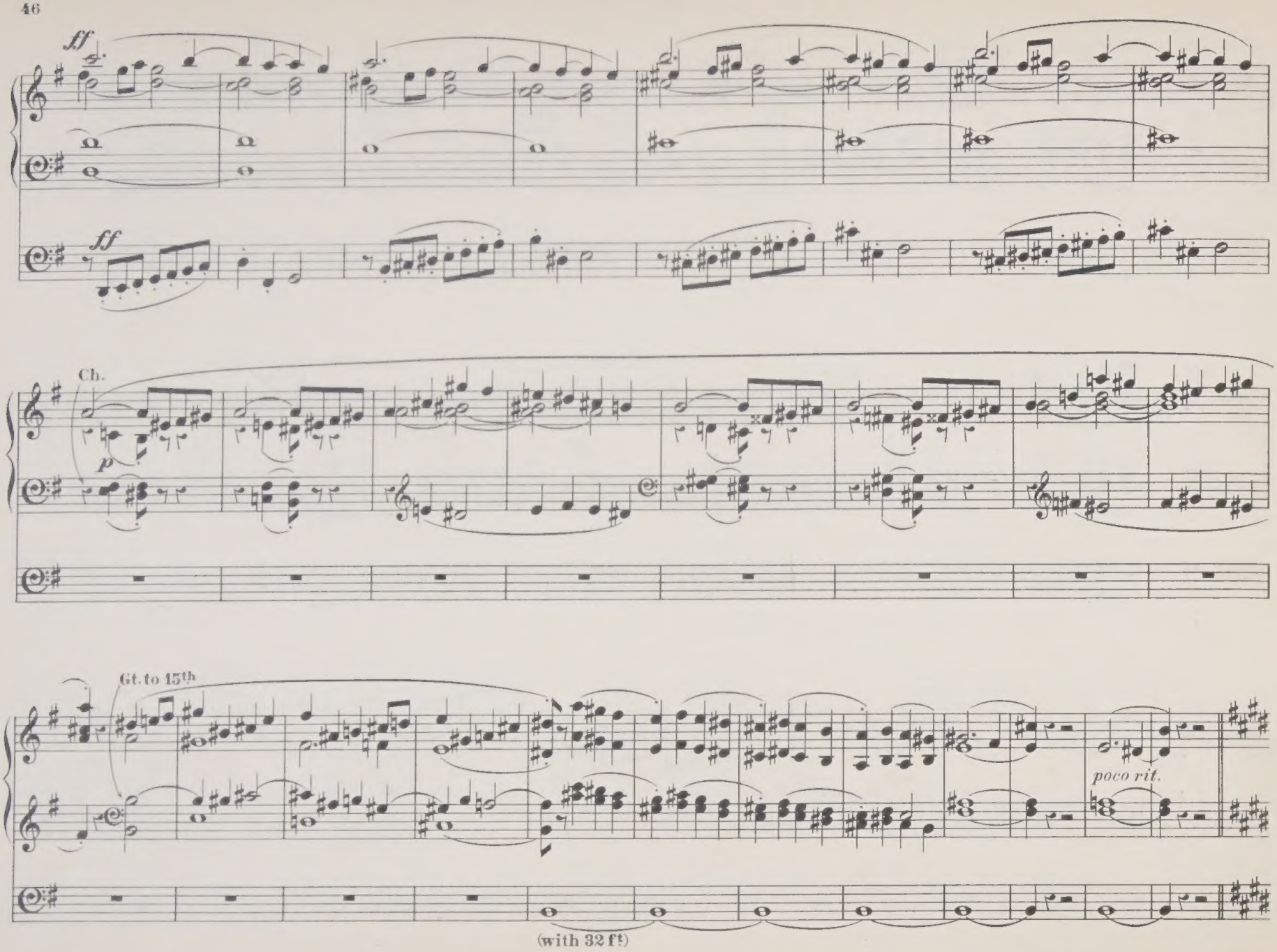


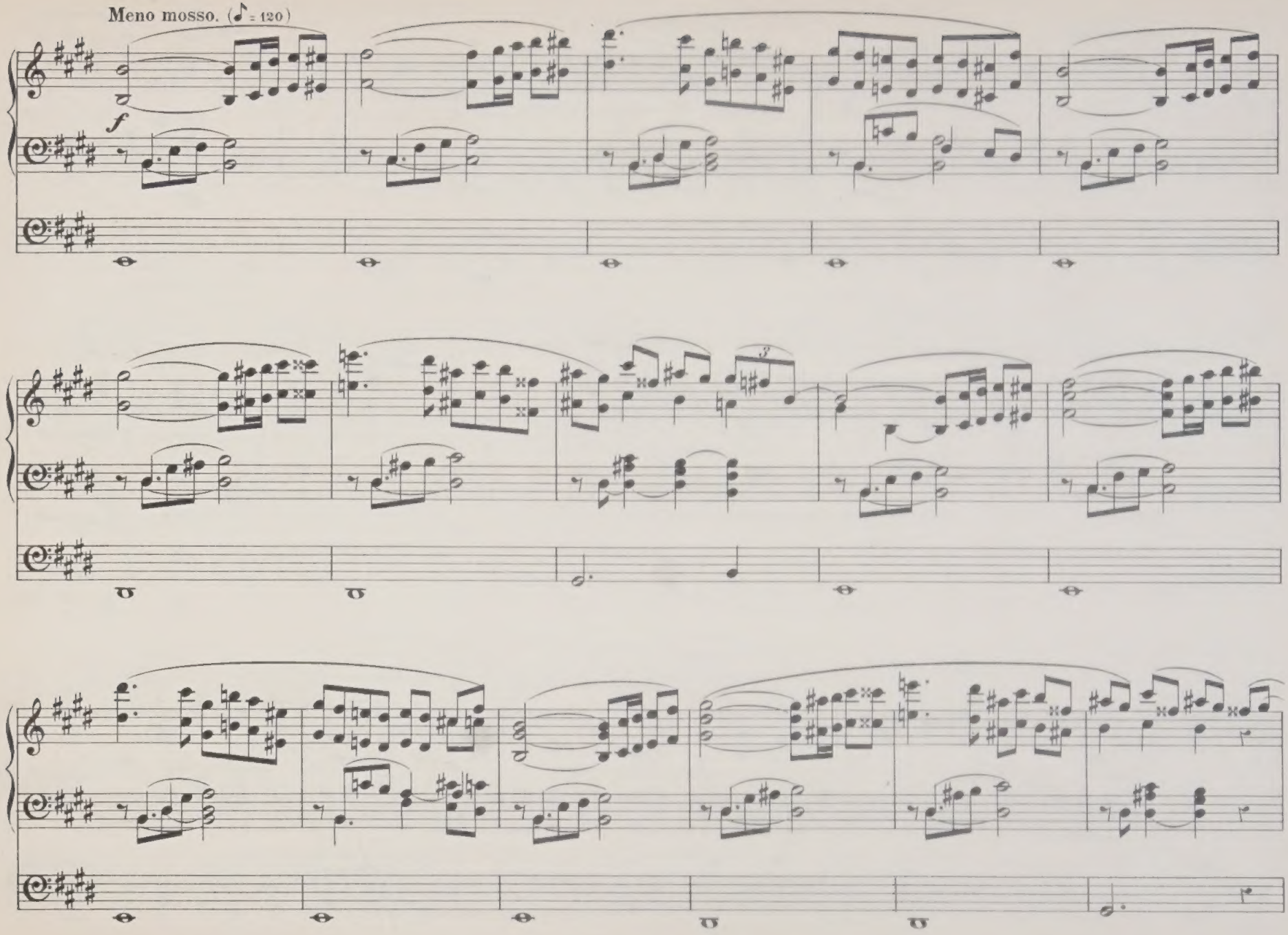

f (reduce to 15th)
ff
Ch. p

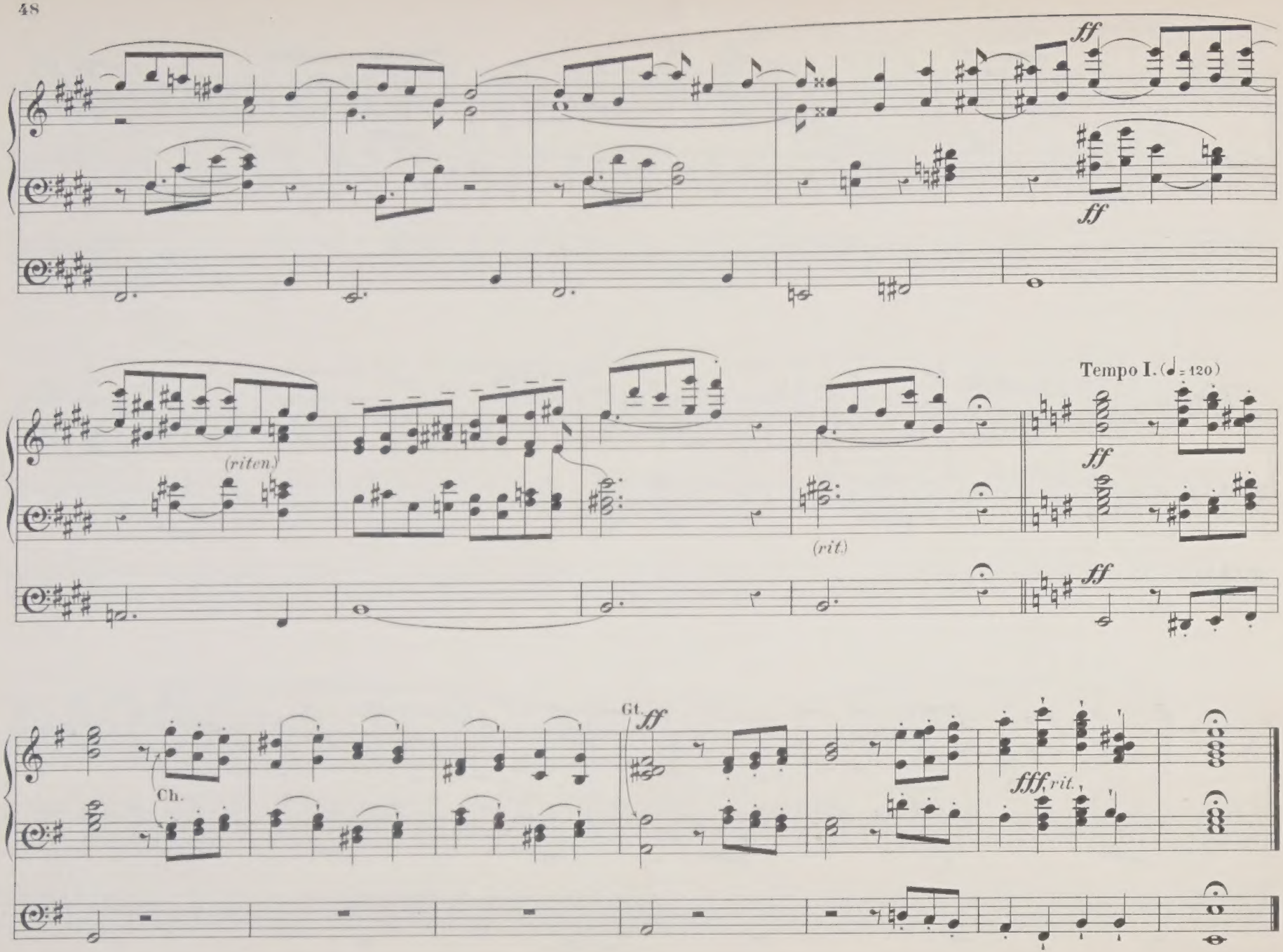

Gt. to 15th
f
L.
(poco rit.)
(reduce to Diaps.)
mp
Meno mosso. ♪ = 120
Gt. O. D. (coup. to Sw. Reed.)
mp
Ch. 8 & 4 ft
soft 16 ft (coup. to Ch.)
f


f
p
poco rit.


Tempo I. (♩= 120)
Gt. ff
Ch.
Gt. ff
Gt. to Ped.
Ch.
Gt. ff
to 15th
f


ff
ff
Ch.
p
Gt. to 15th
poco rit.
(with 32 ft)


Meno mosso. (♪ = 120)
f


ff
ff
(riten.)
(rit.)
Tempo I. (♩= 120)
ff
ff
Gt.
ff
Ch.
fff, rit.

To

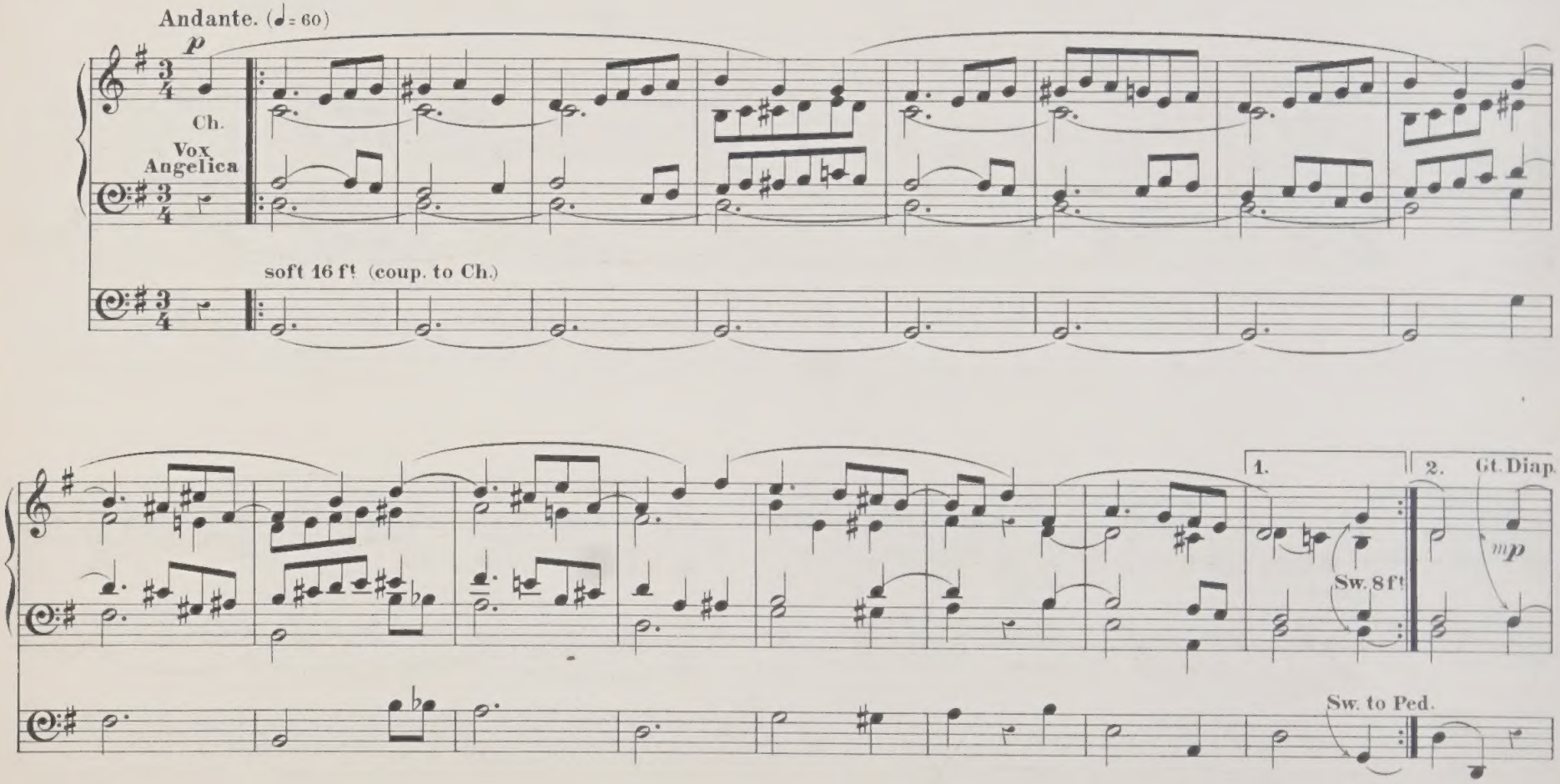
J. W. POTTER. Esq.

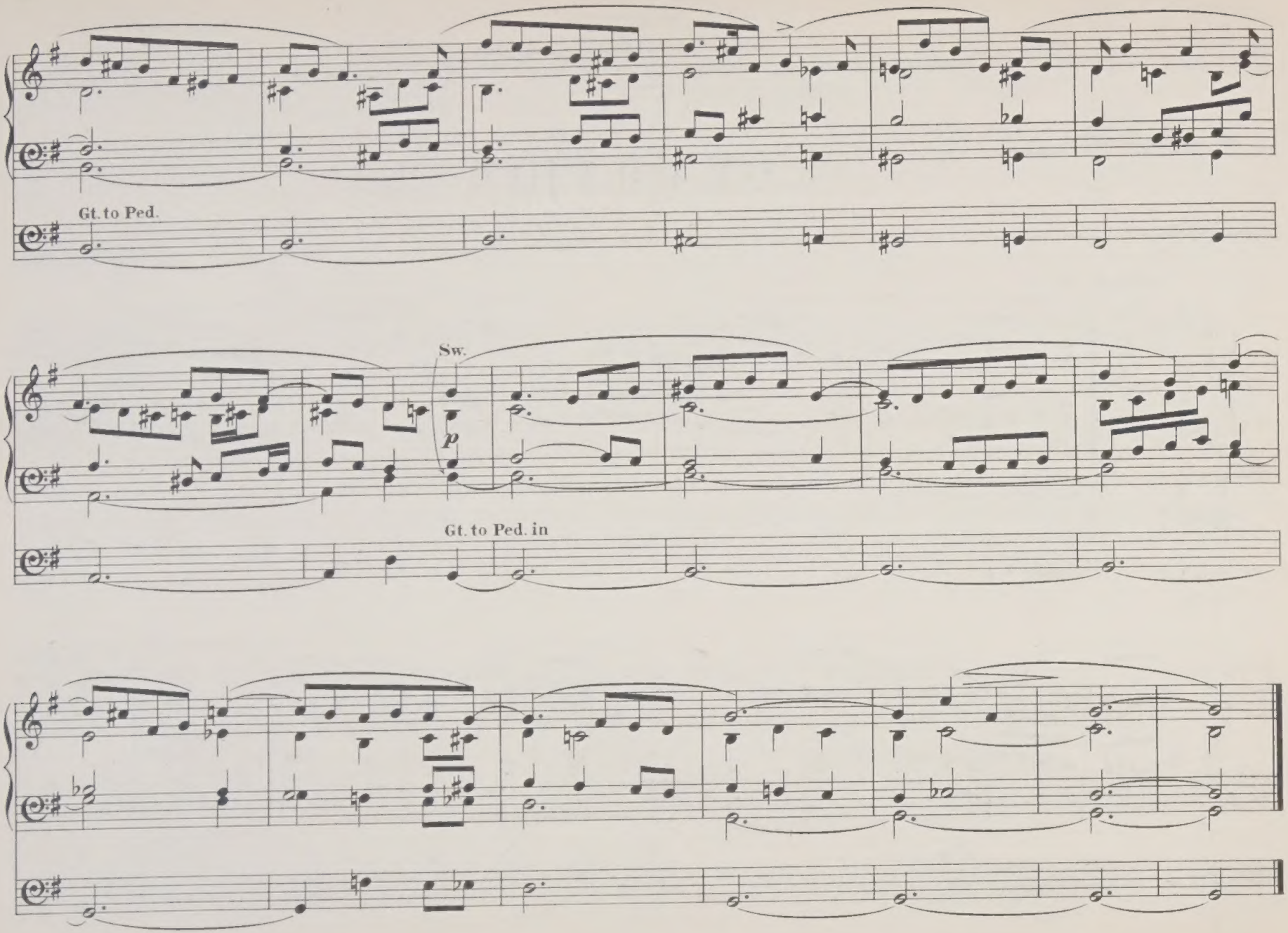
(Organist of the Parish Church, Wigan.)

COMMUNION.

No 7.

WM. FAULKES.




Gt. to Ped.
Sw.
p
Gt. to Ped. in

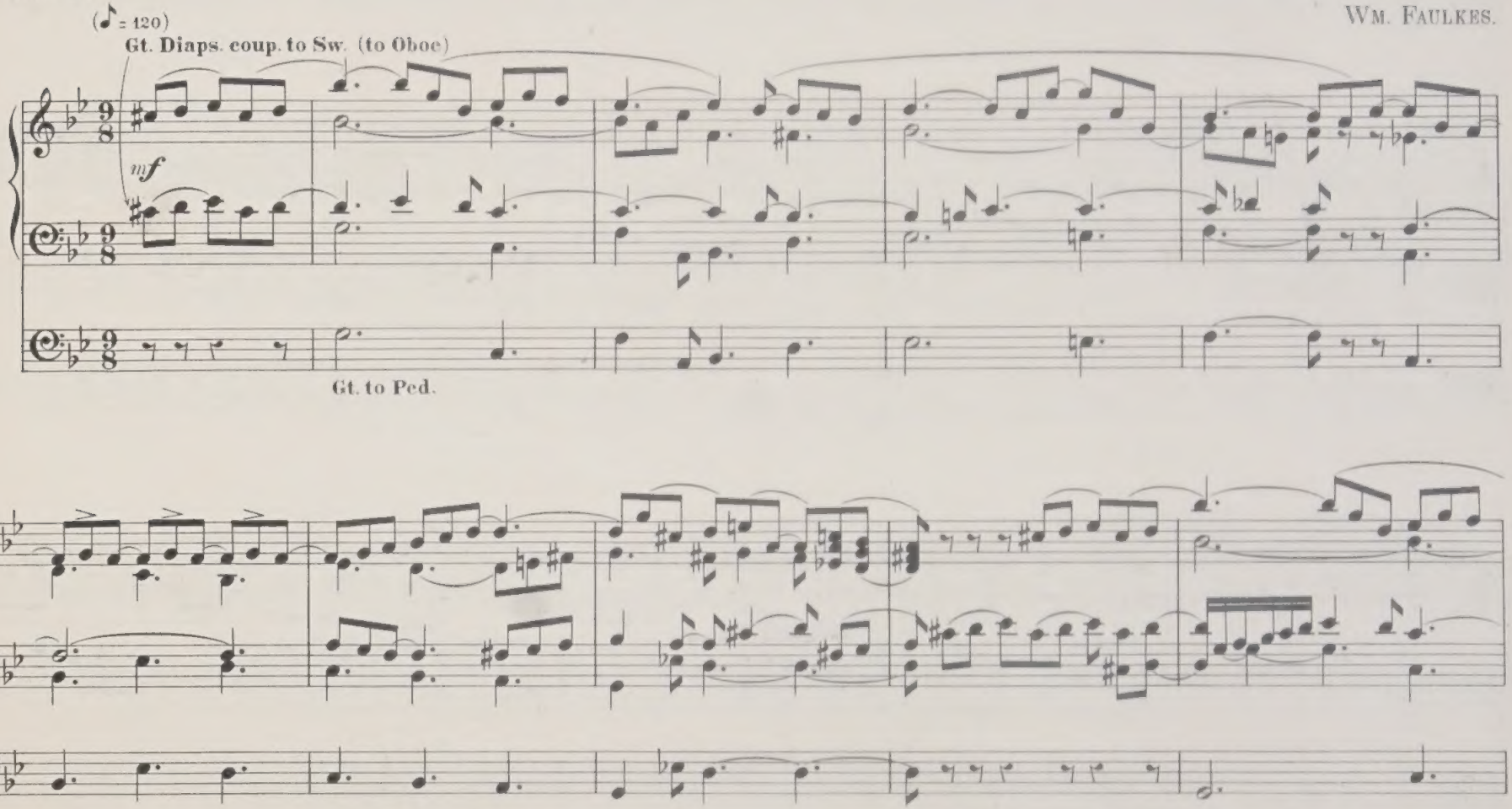
To

Dr. C. W. PEARCE.

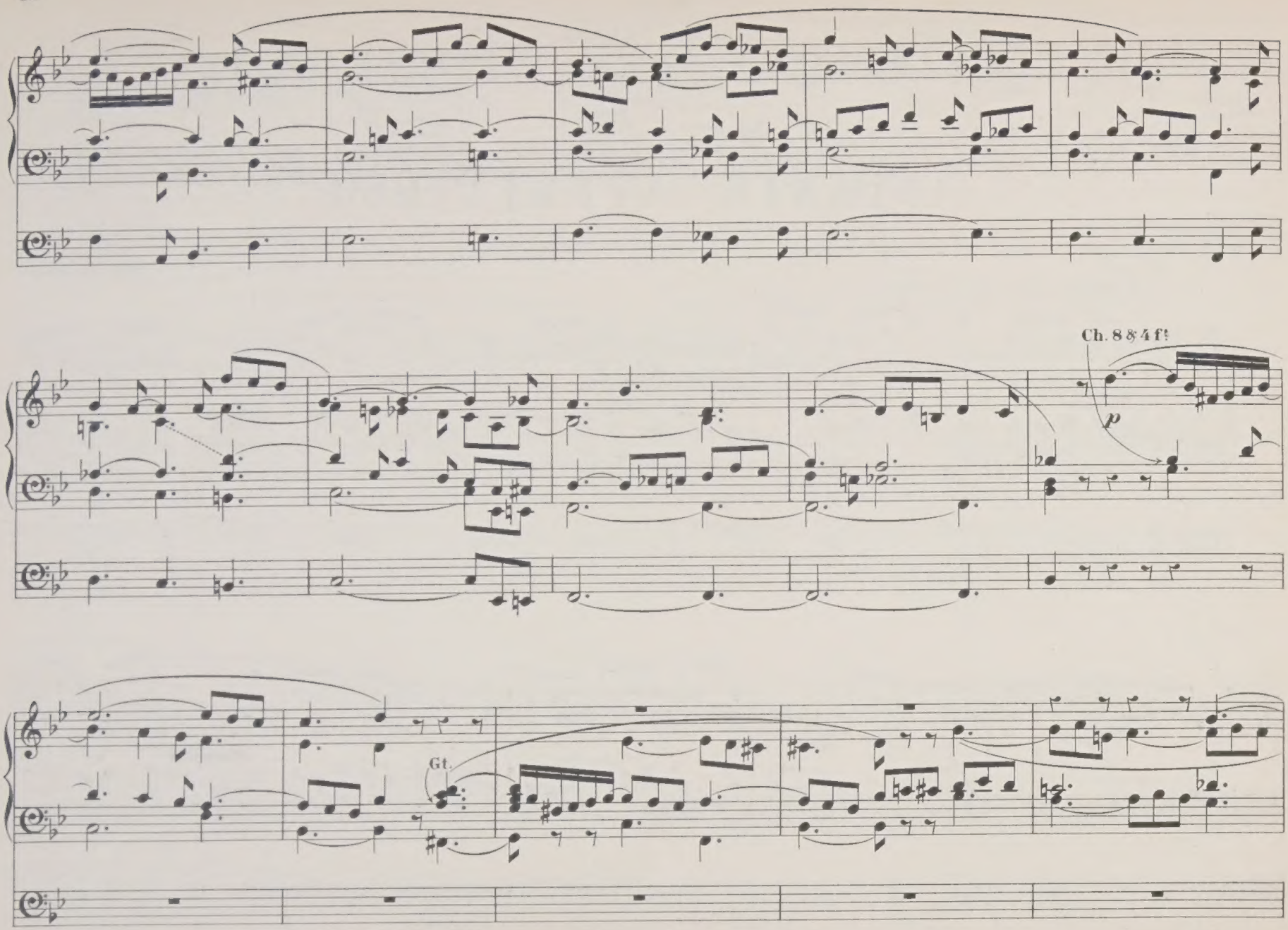
(Hon: Treasurer of the London Section of the Incorporated Society of Musicians.)

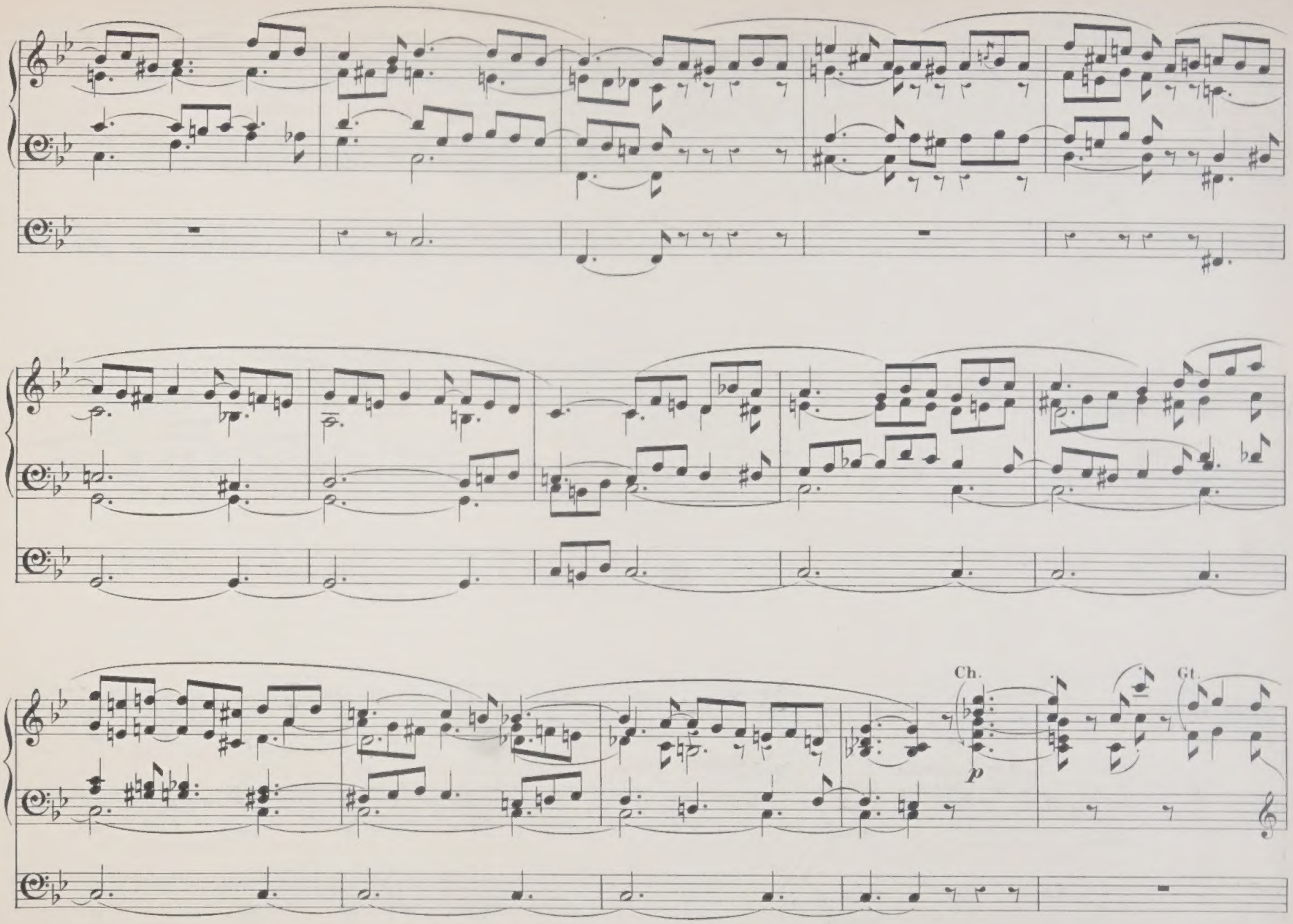
ANDANTE AFFETTUÓSO.

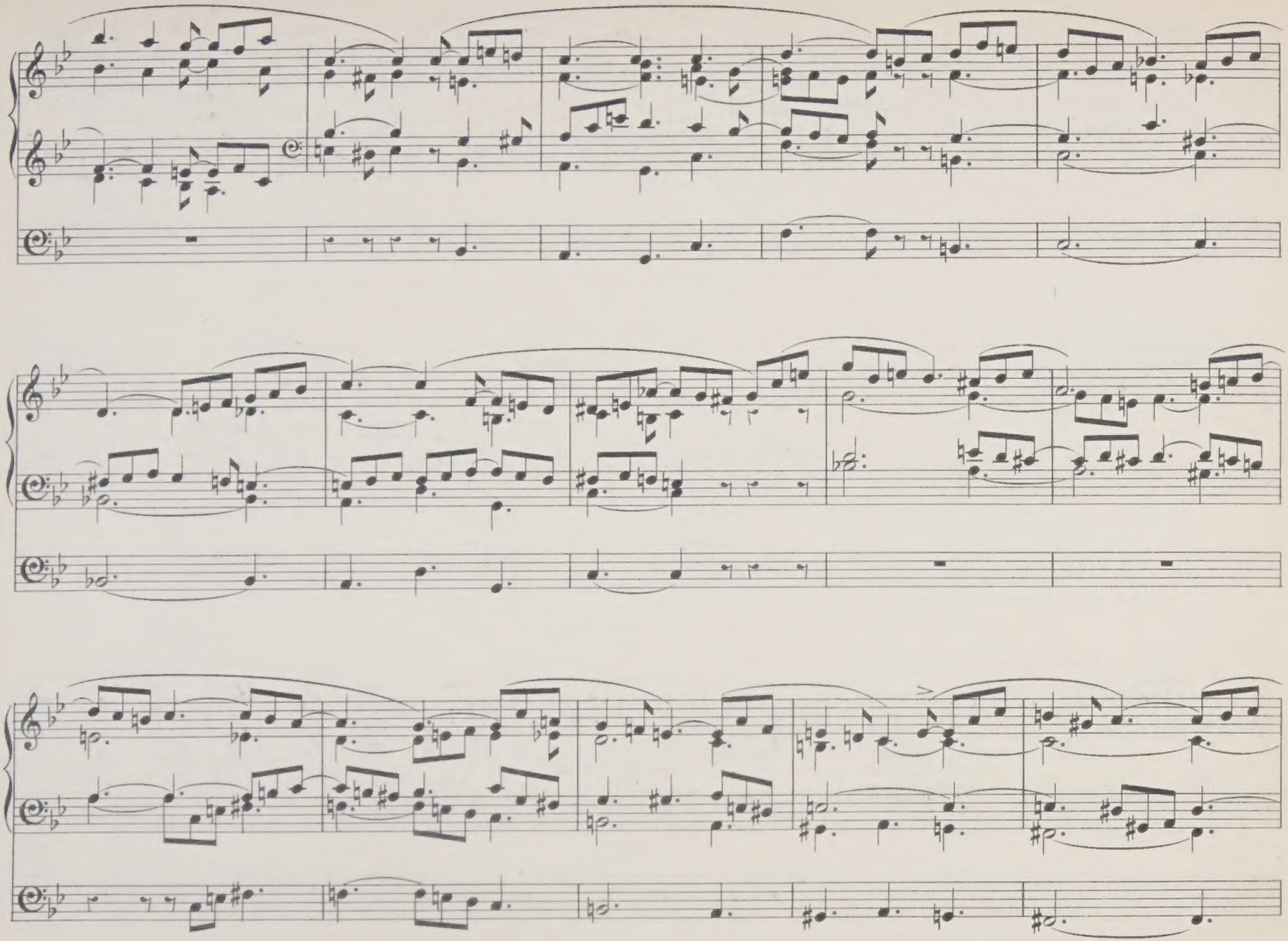
№ 8.

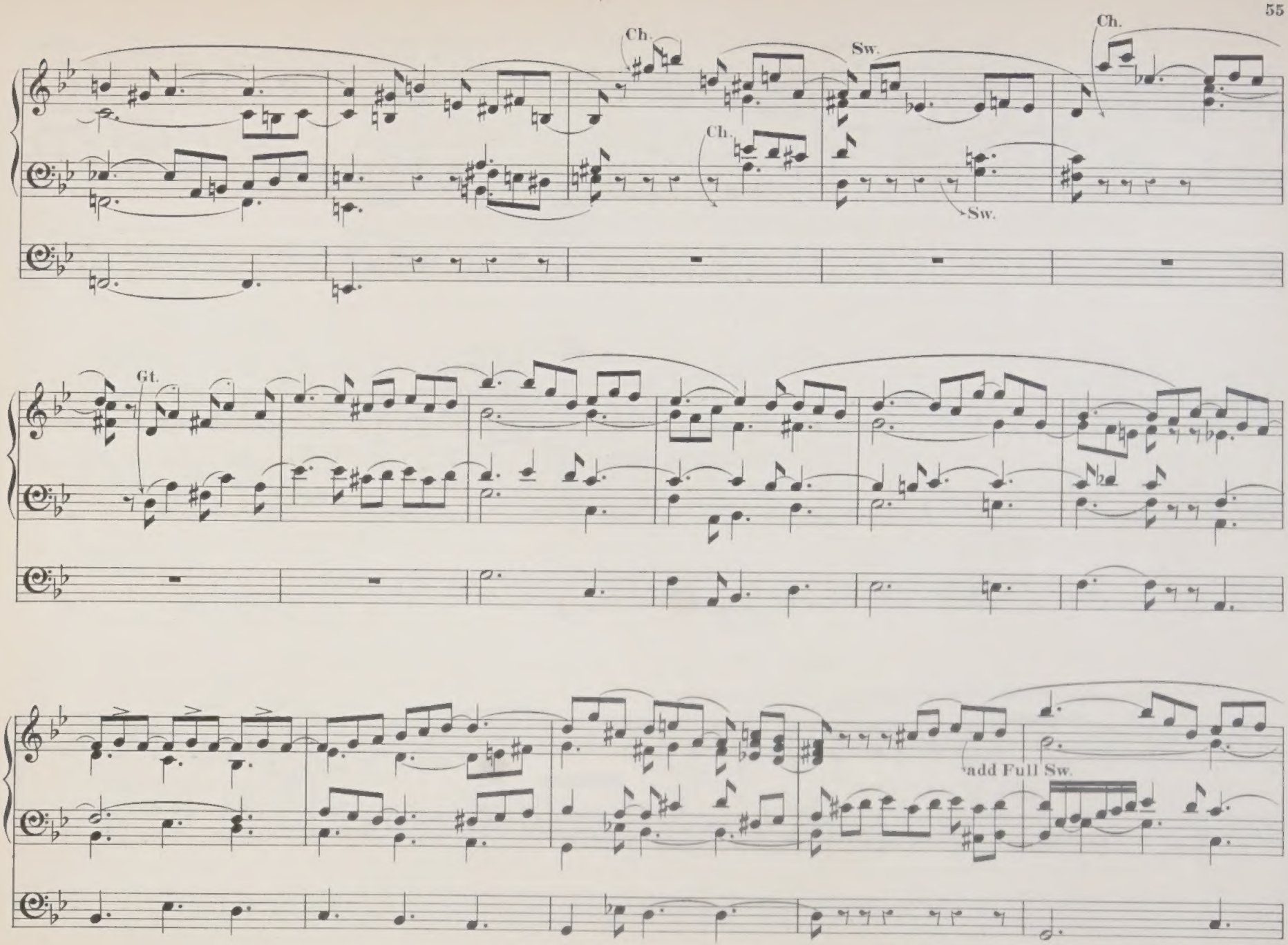


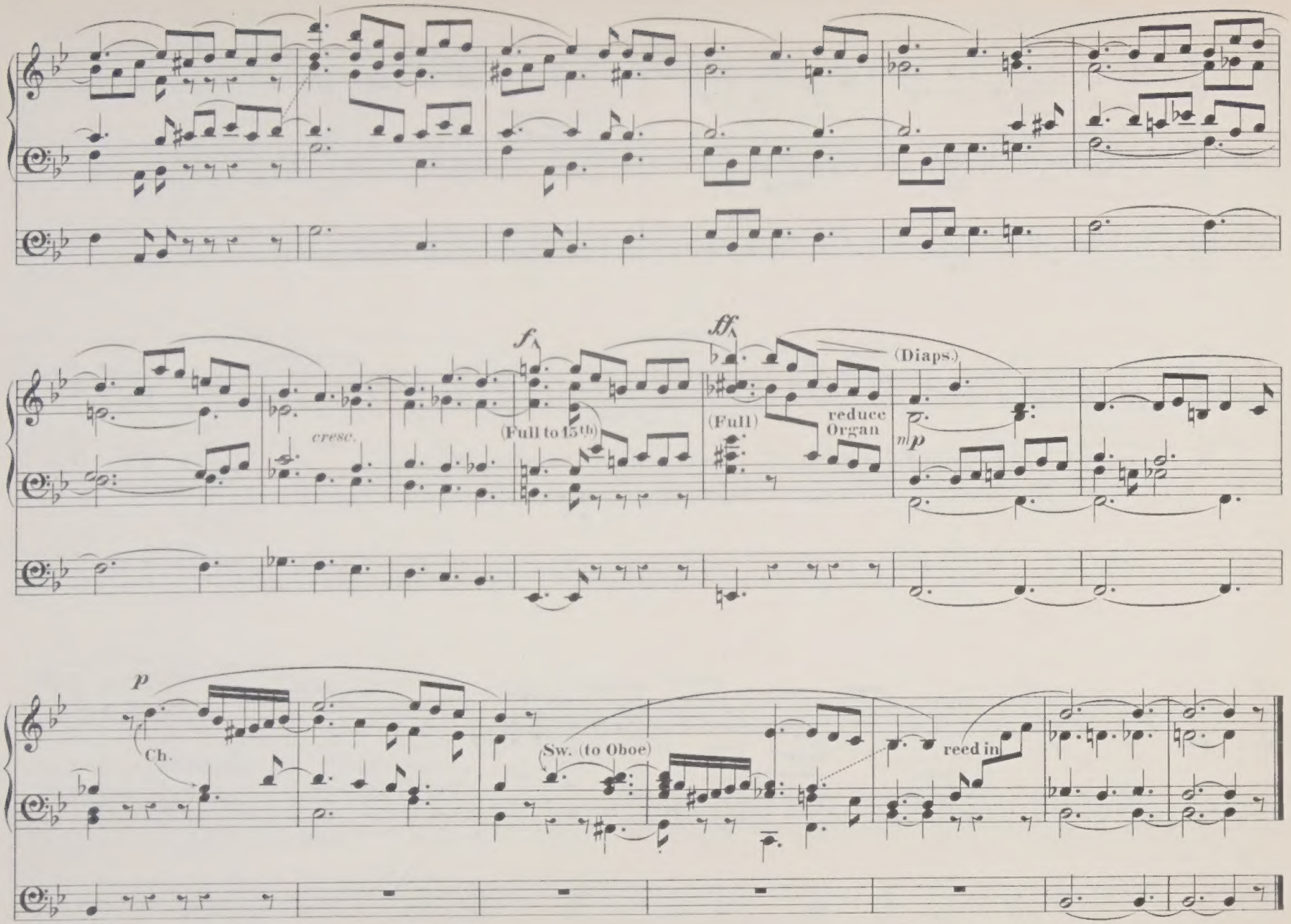
WM. FAULKES.


Ch. 8 & 4 ft
p
Gt.


Ch.
Gt.
p




Ch.
Ch.
Sw.
Sw.
Ch.
Gt.
add Full Sw.

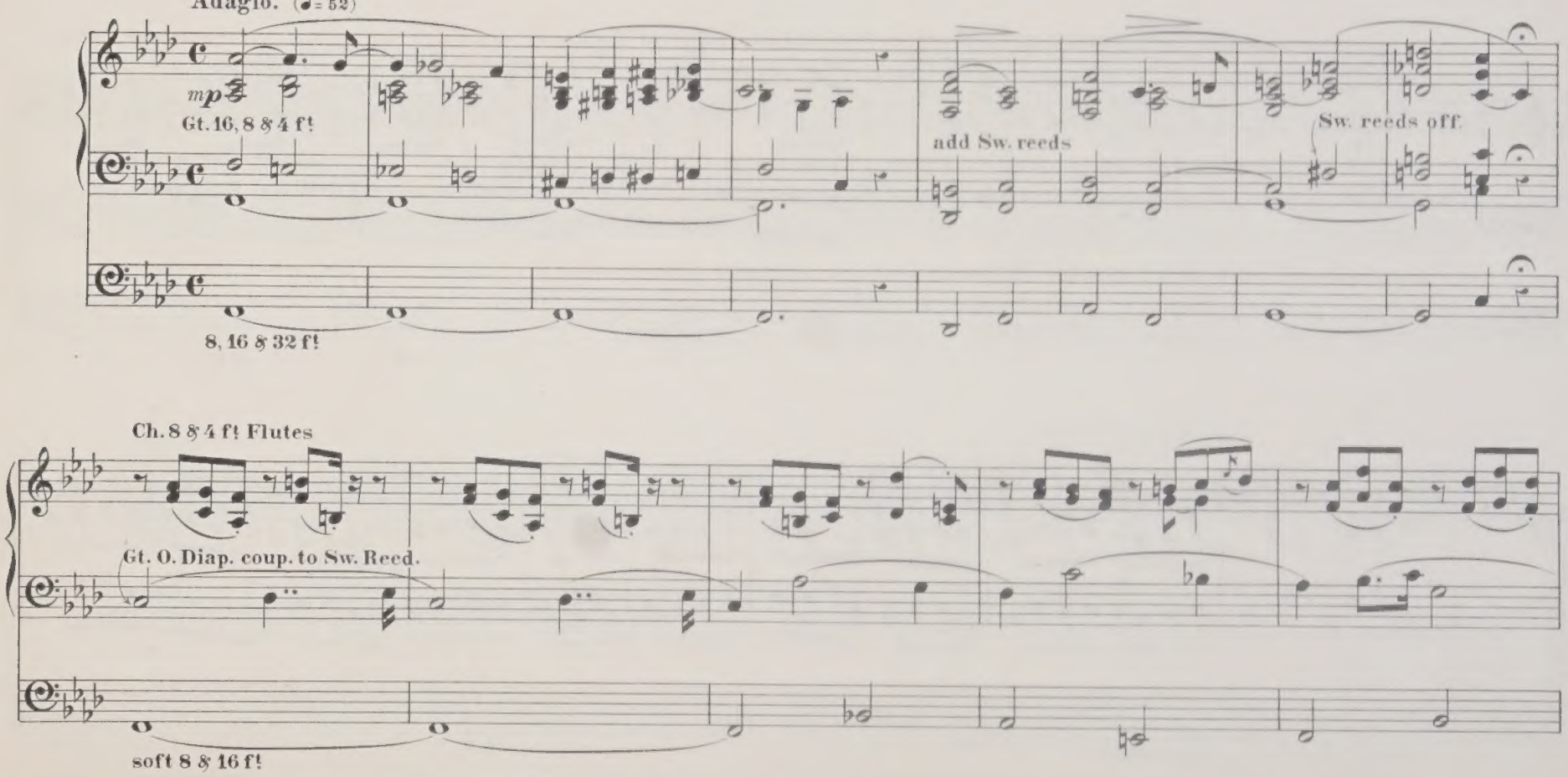

cresc.
f
(Full to 15th)
ff
(Full)
reduce Organ
(Diaps.)
mp
p
Ch.
Sw. (to Oboe)
reed in

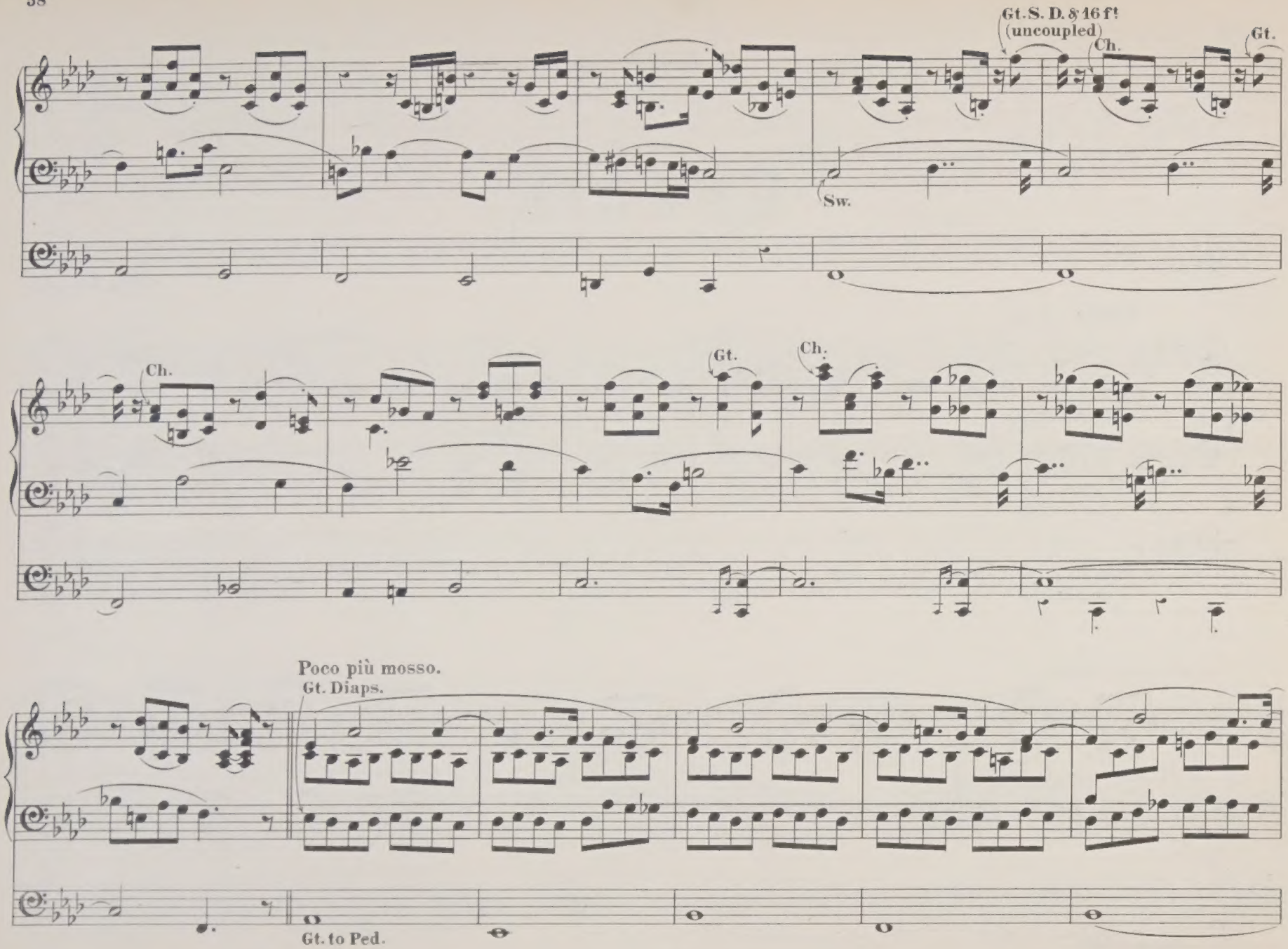
To
W. DAWSON, Esq.

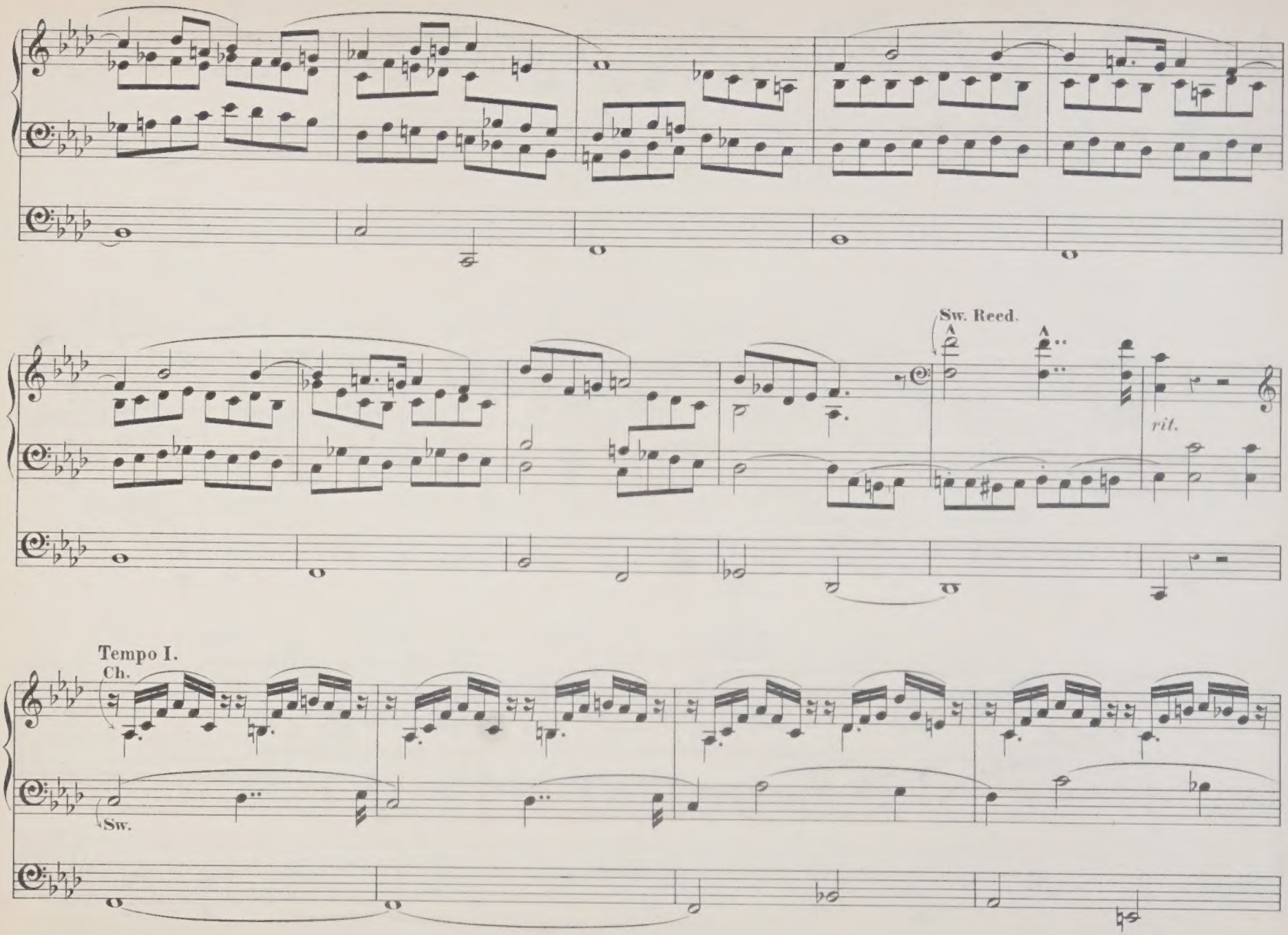
ELÉGIE.

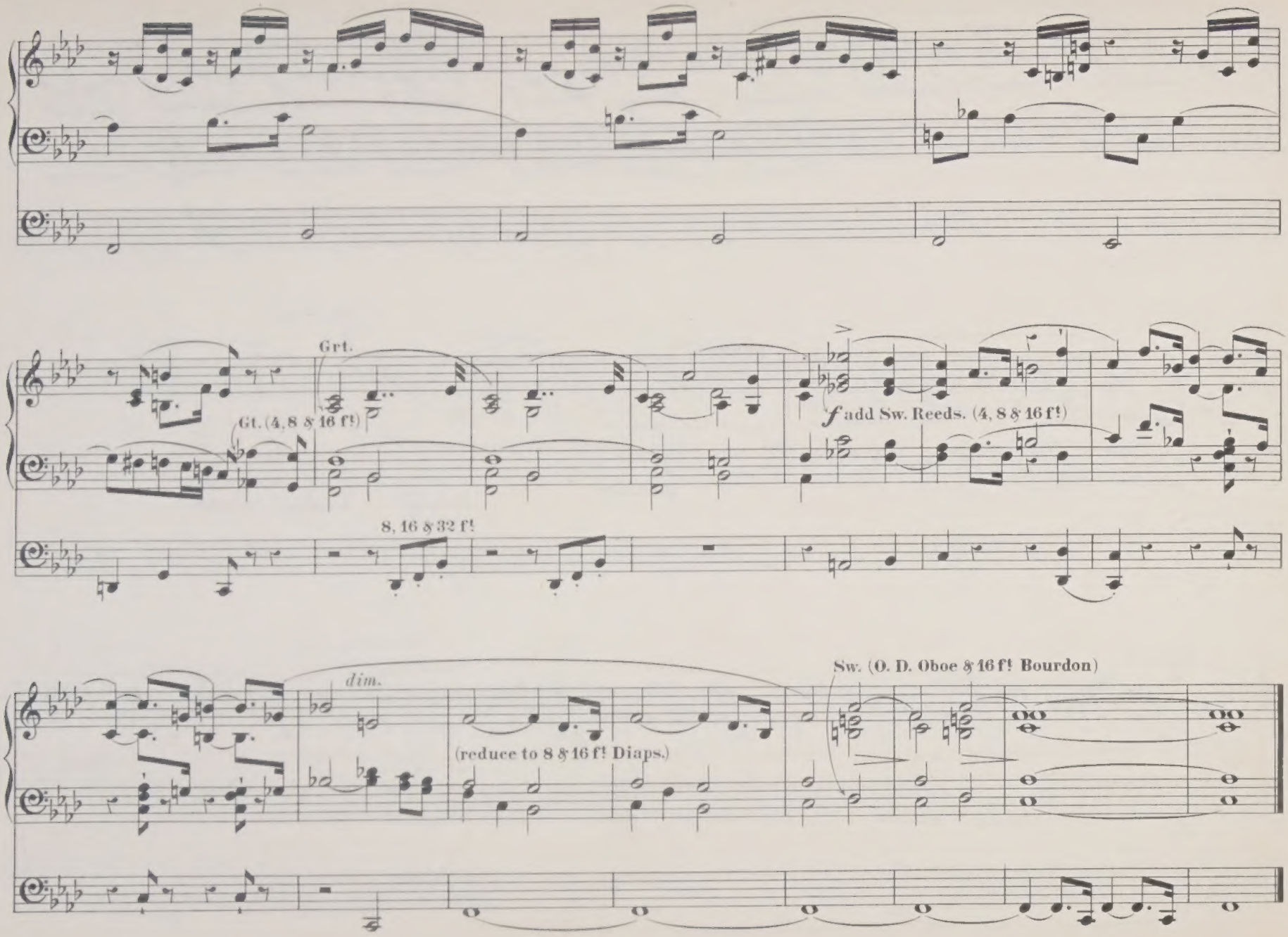
No 9.

WM. FAULKES.




Gt. S. D. & 16 ft
(uncoupled)
Ch.
Gt.
Sw.
Ch.
Gt.
Ch.
Poco più mosso.
Gt. Diaps.
Gt. to Ped.


Sw. Reed.
rit.
Tempo I.
Ch.
Sw.

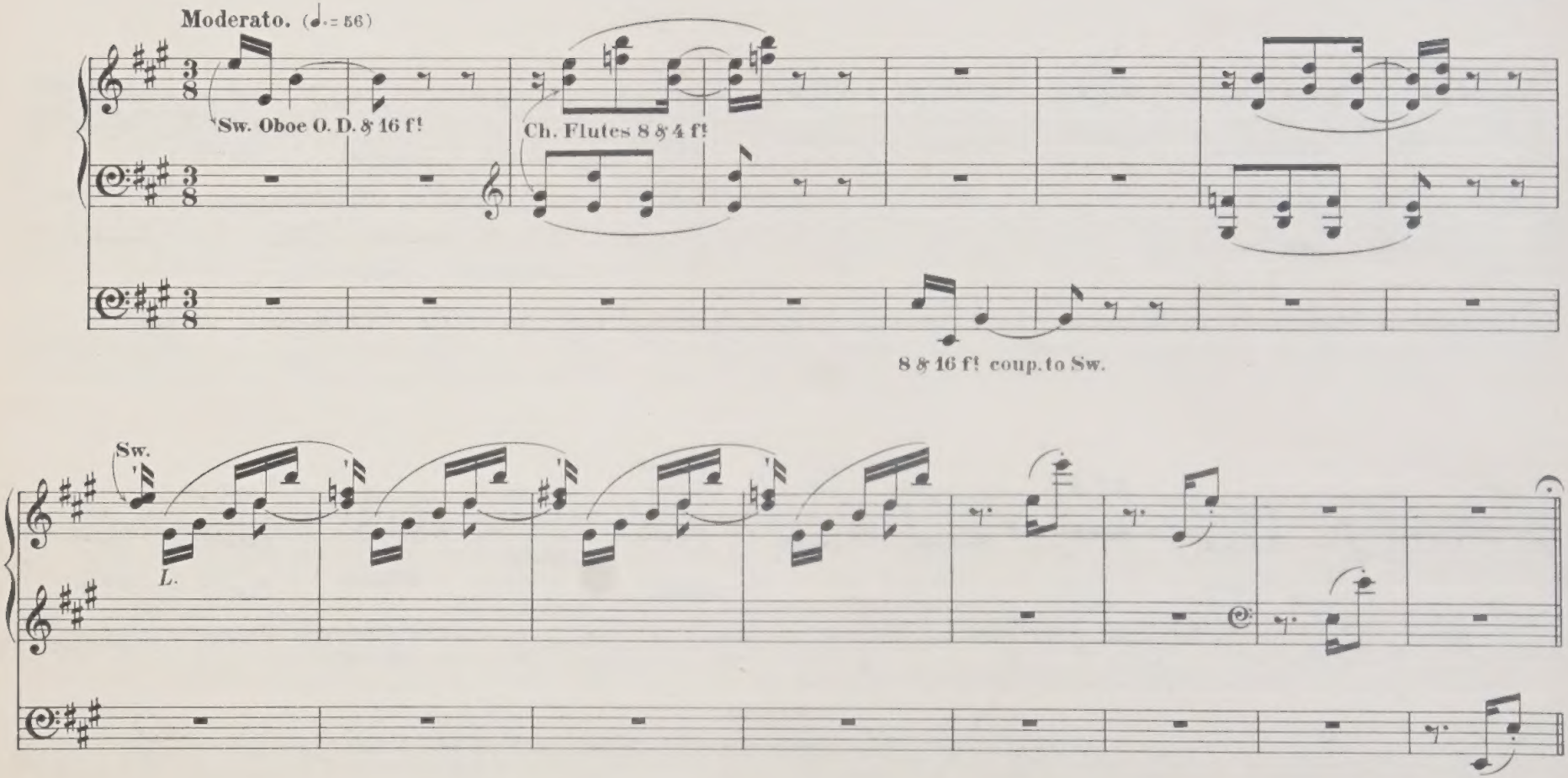

Grt.
Gt. (4, 8 & 16 f!)
8, 16 & 32 f!
f add Sw. Reeds. (4, 8 & 16 f!)
dim.
(reduce to 8 & 16 f! Diaps.)
Sw. (O. D. Oboe & 16 f! Bourdon)

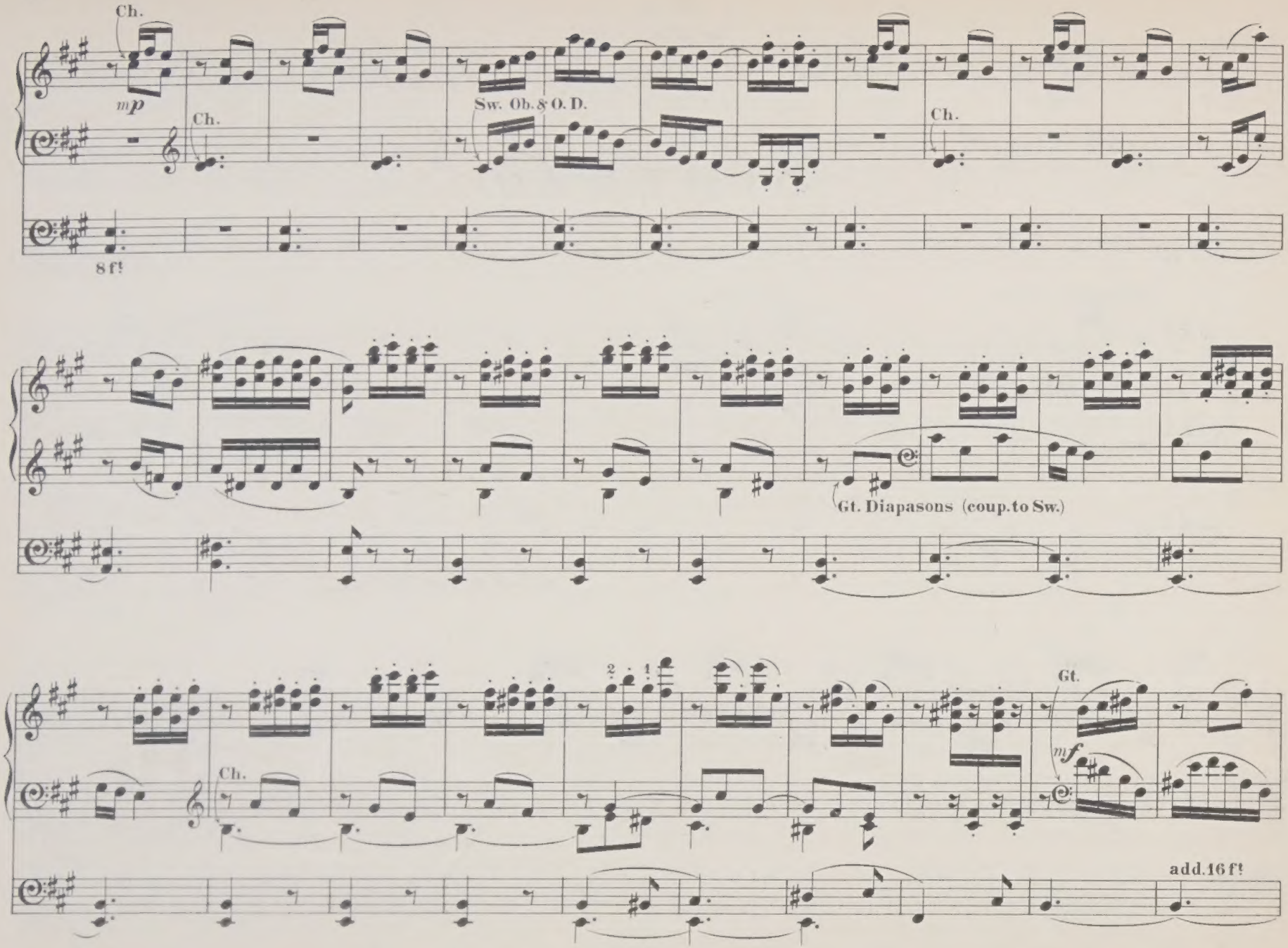
To
Dr. W. H. HUNT.

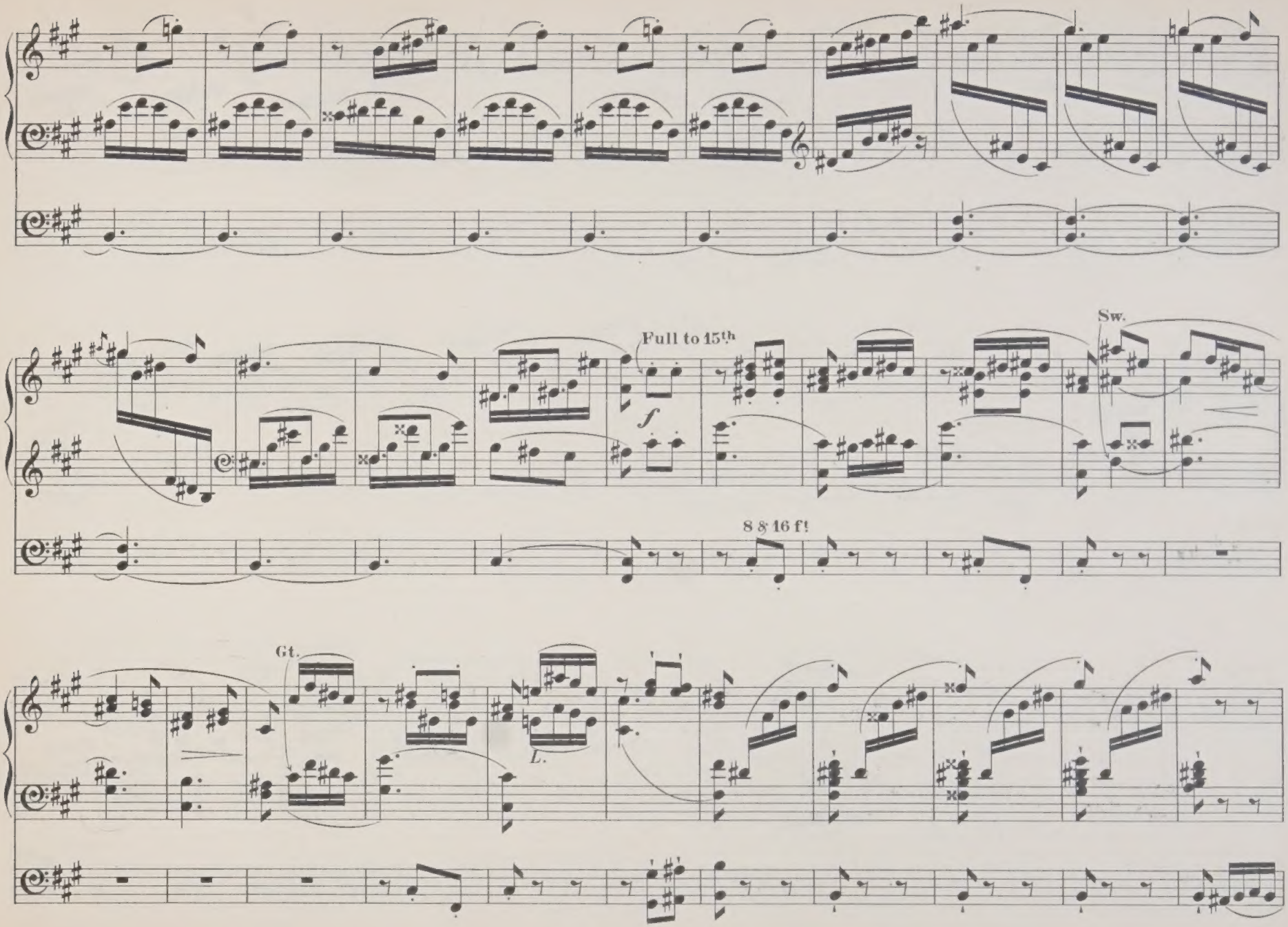
SCHERZO.

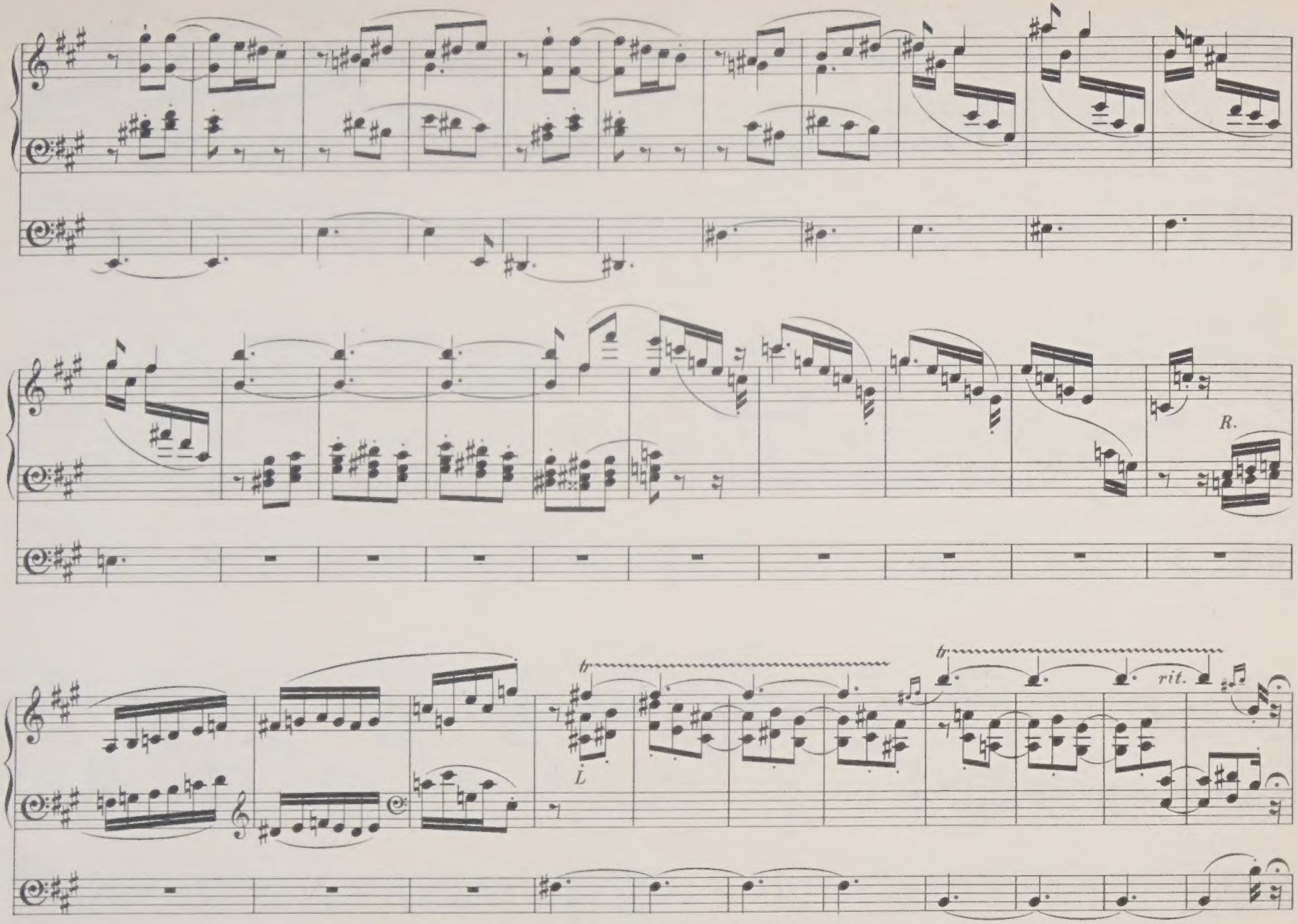
№ 10.

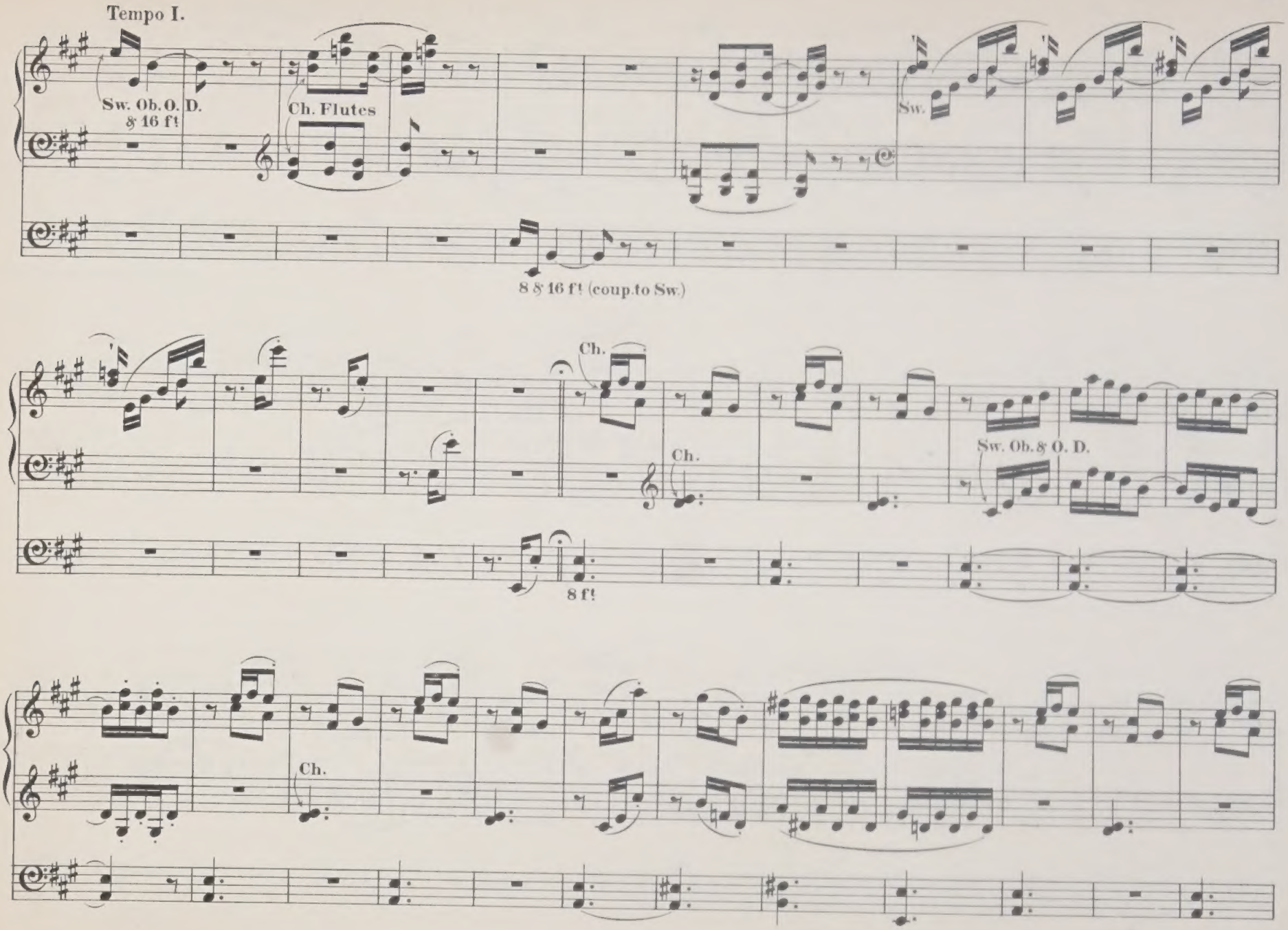
WM. FAULKES.

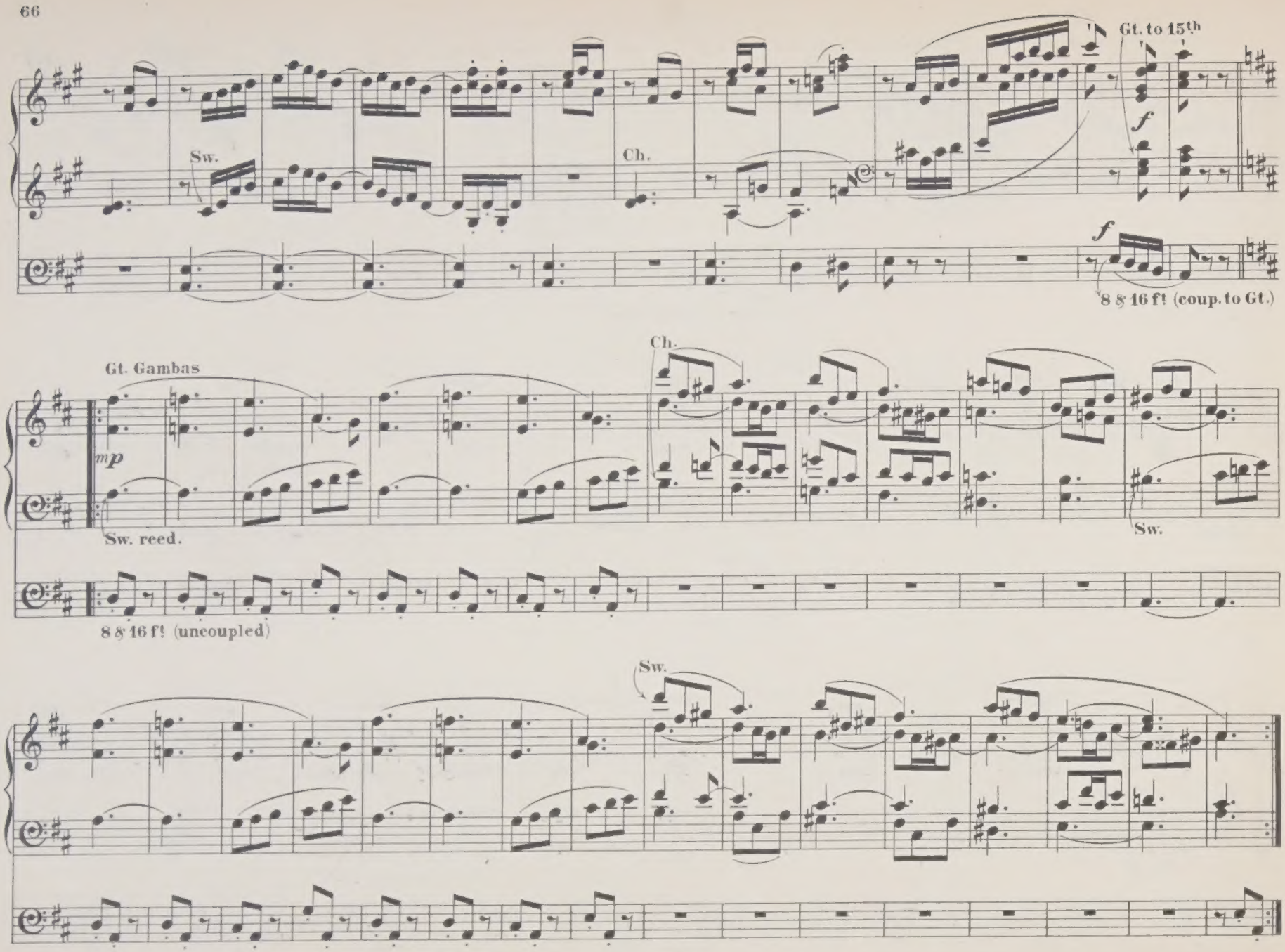


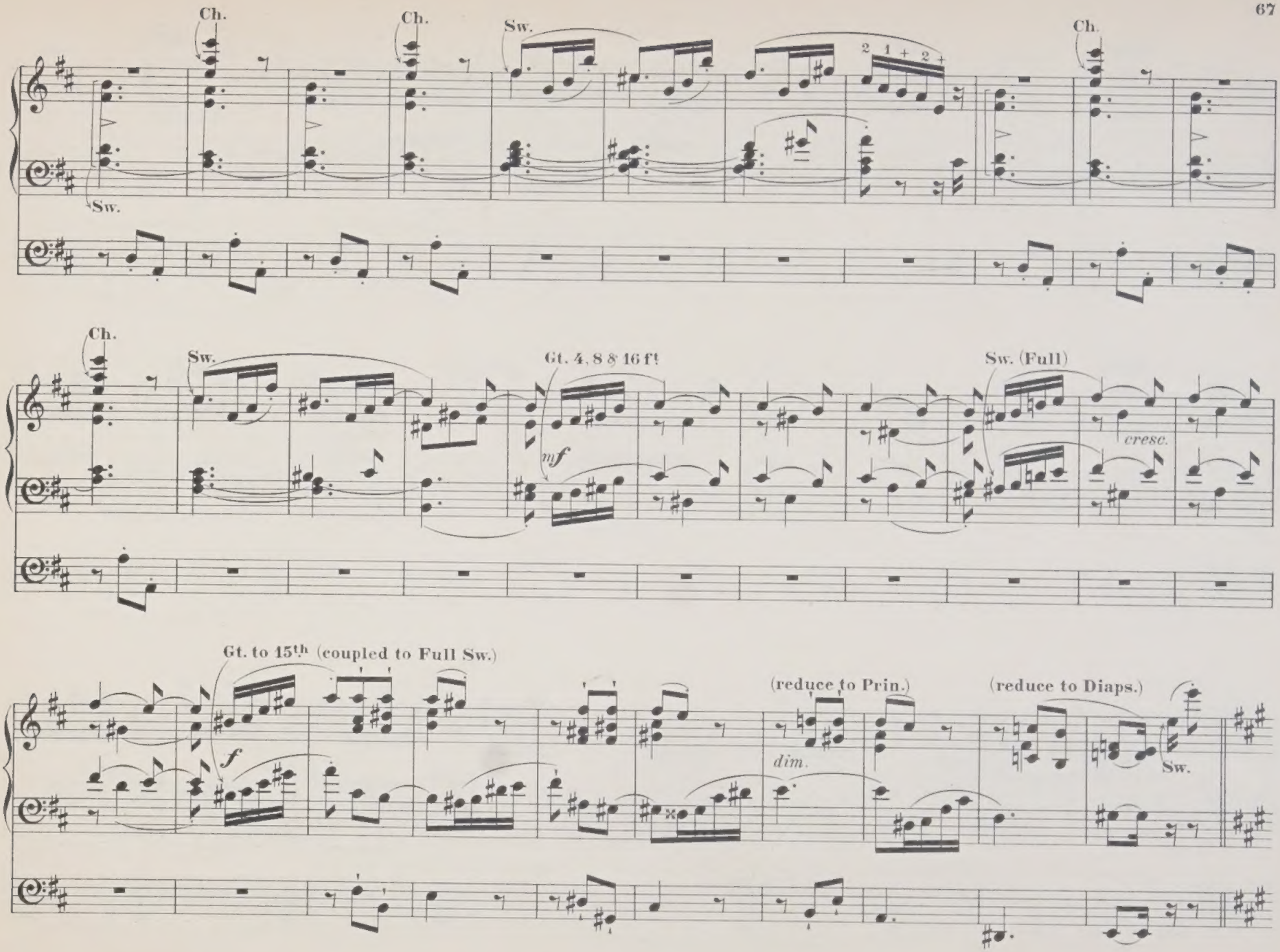

Ch.
mp
Ch.
Sw. Ob. & O. D.
Ch.
8 ft
Gt. Diapasons (coup. to Sw.)
Ch.
Gt.
mf
add. 16 ft

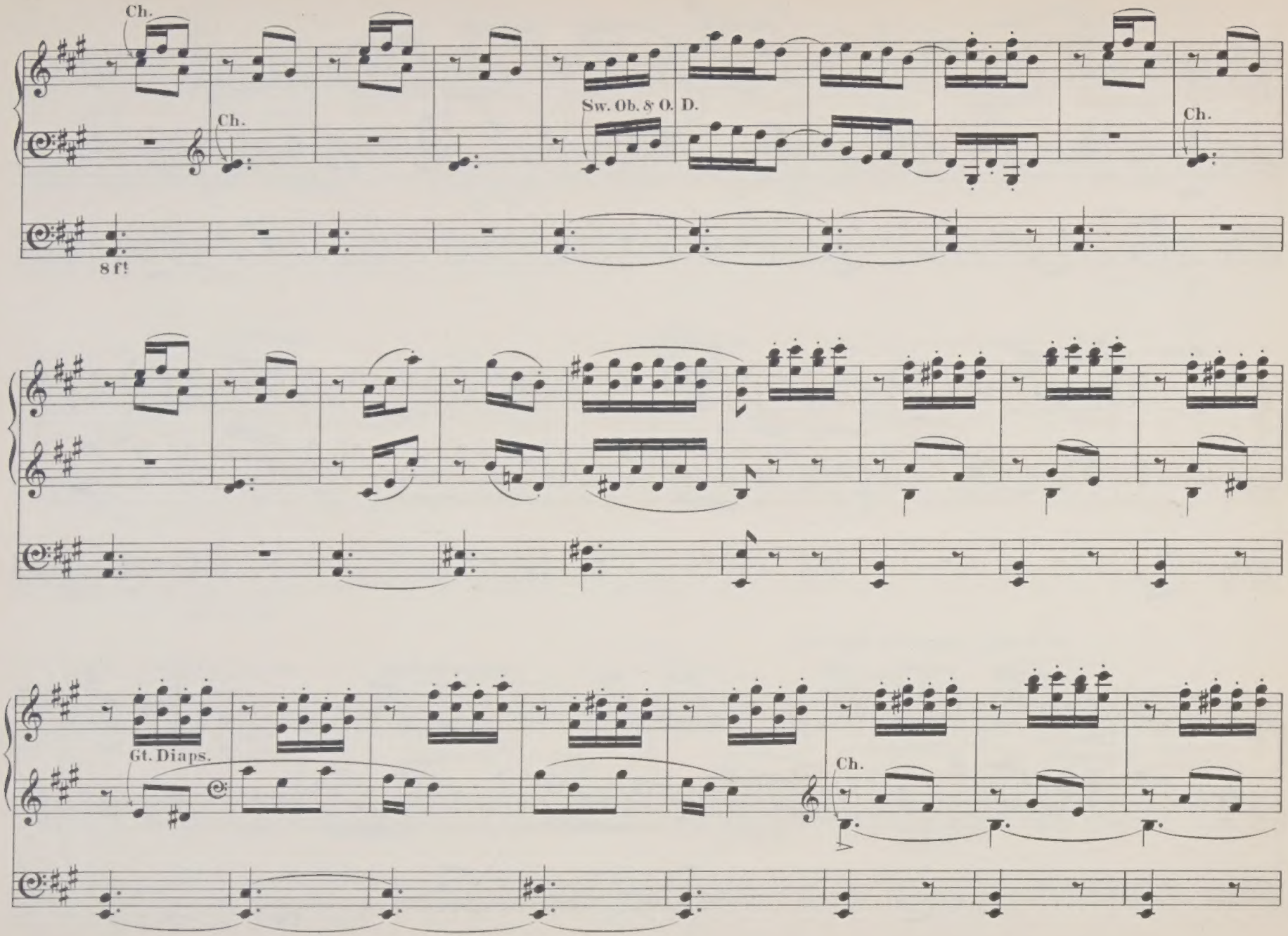

Full to 15th
f
Sw.
8 & 16 ft
Gt.
L.

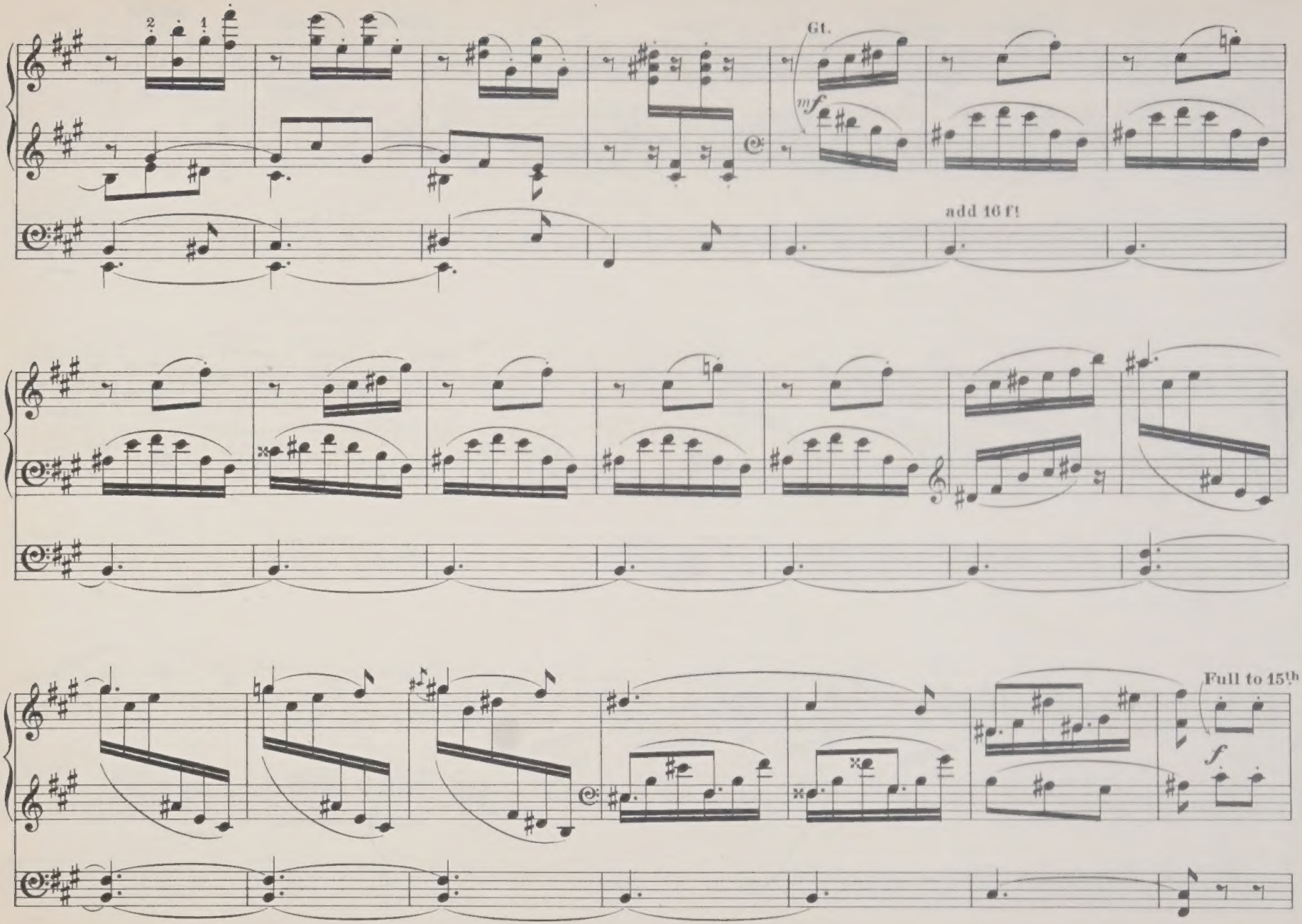

R.
tr
L
tr
rit.

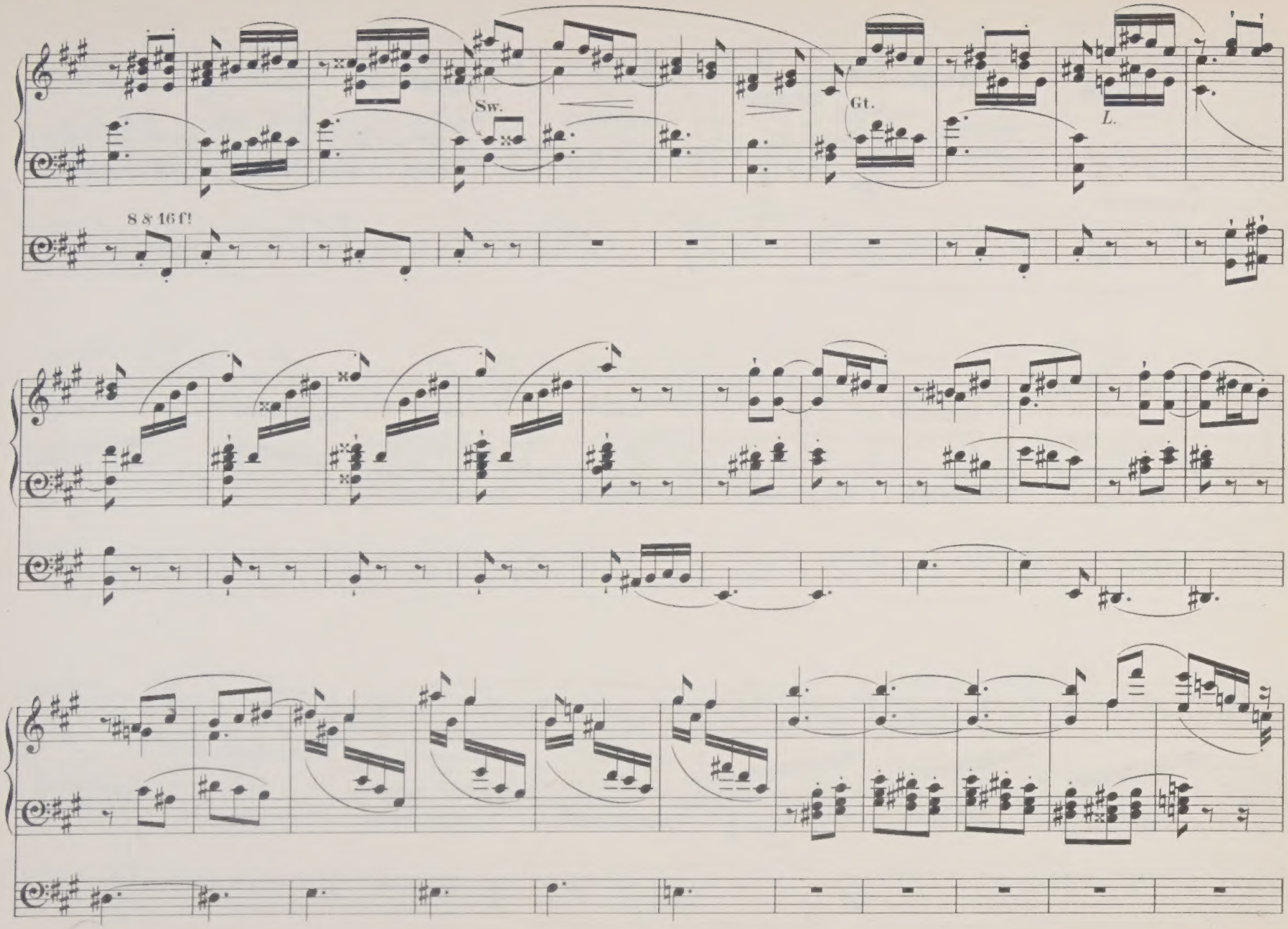

Tempo I.
Sw. Ob. O. D. & 16 ft
Ch. Flutes
Sw.
8 & 16 ft (coup. to Sw.)
Ch.
Ch.
Sw. Ob. & O. D.
8 ft
Ch.

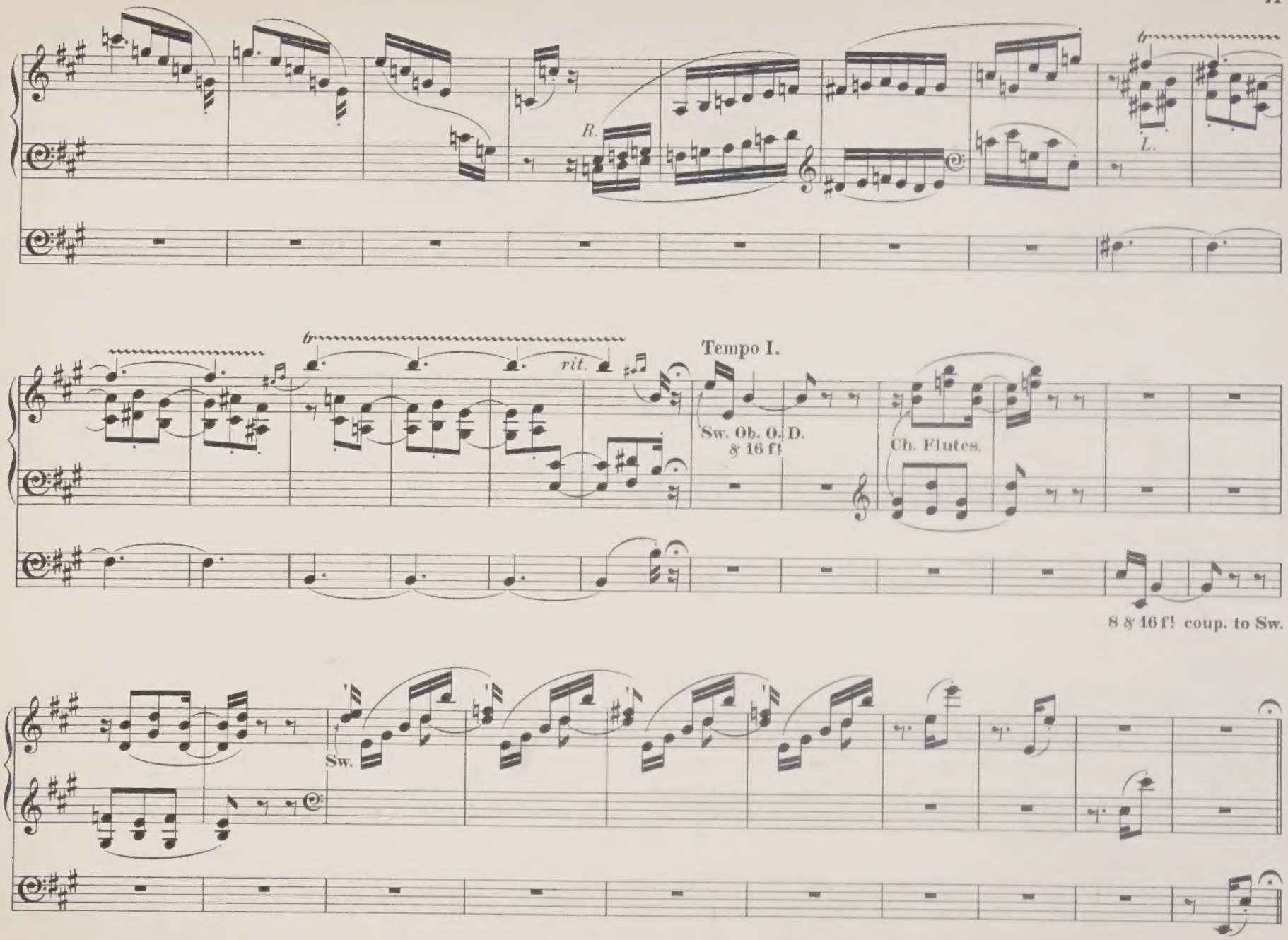

Gt. to 15th
Sw.
Ch.
f
f
8 & 16 ft (coup. to Gt.)
Gt. Gambas
mp
Sw. reed.
Ch.
Sw.
8 & 16 ft (uncoupled)
Sw.

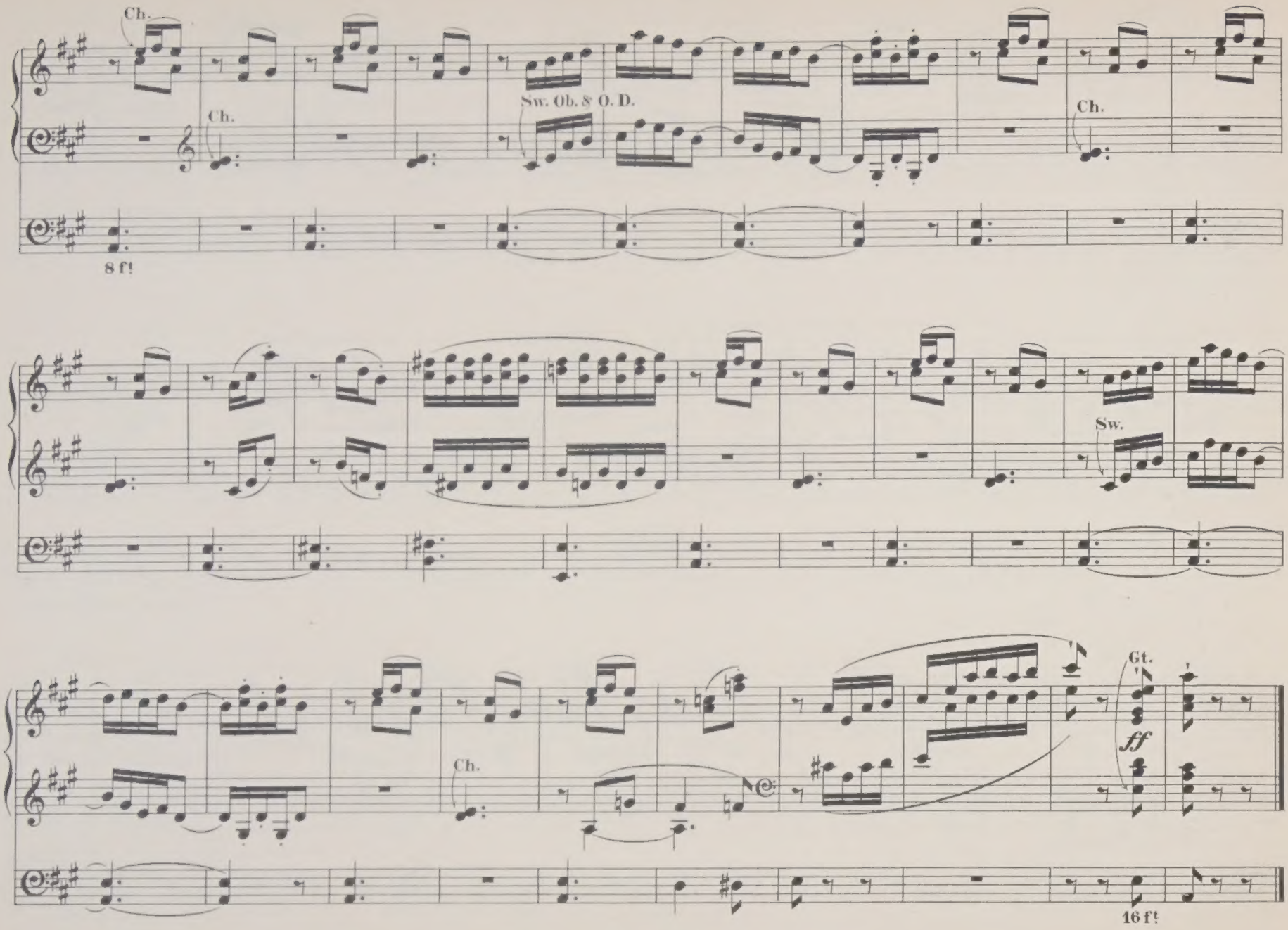

Ch.
Ch.
Sw.
2 1 + 2 +
Ch.
Sw.
Ch.
Sw.
Gt. 4, 8 & 16 ft
mf
Sw. (Full)
cresc.
Gt. to 15th (coupled to Full Sw.)
f
(reduce to Prin.)
dim.
(reduce to Diaps.)
Sw.


Ch.
Ch.
Sw. Ob. & O. D.
Ch.
8 ft
Gt. Diaps.
Ch.


2
1
Gt.
mf
add 16 ft
Full to 15th
f


Sw.
Gt.
L.
8 8 16 ft


R.
L.
rit.
Tempo I.
Sw. Ob. O. D.
8′ 16 f!
Ch. Flutes.
8 8′ 16 f! coup. to Sw.
Sw.

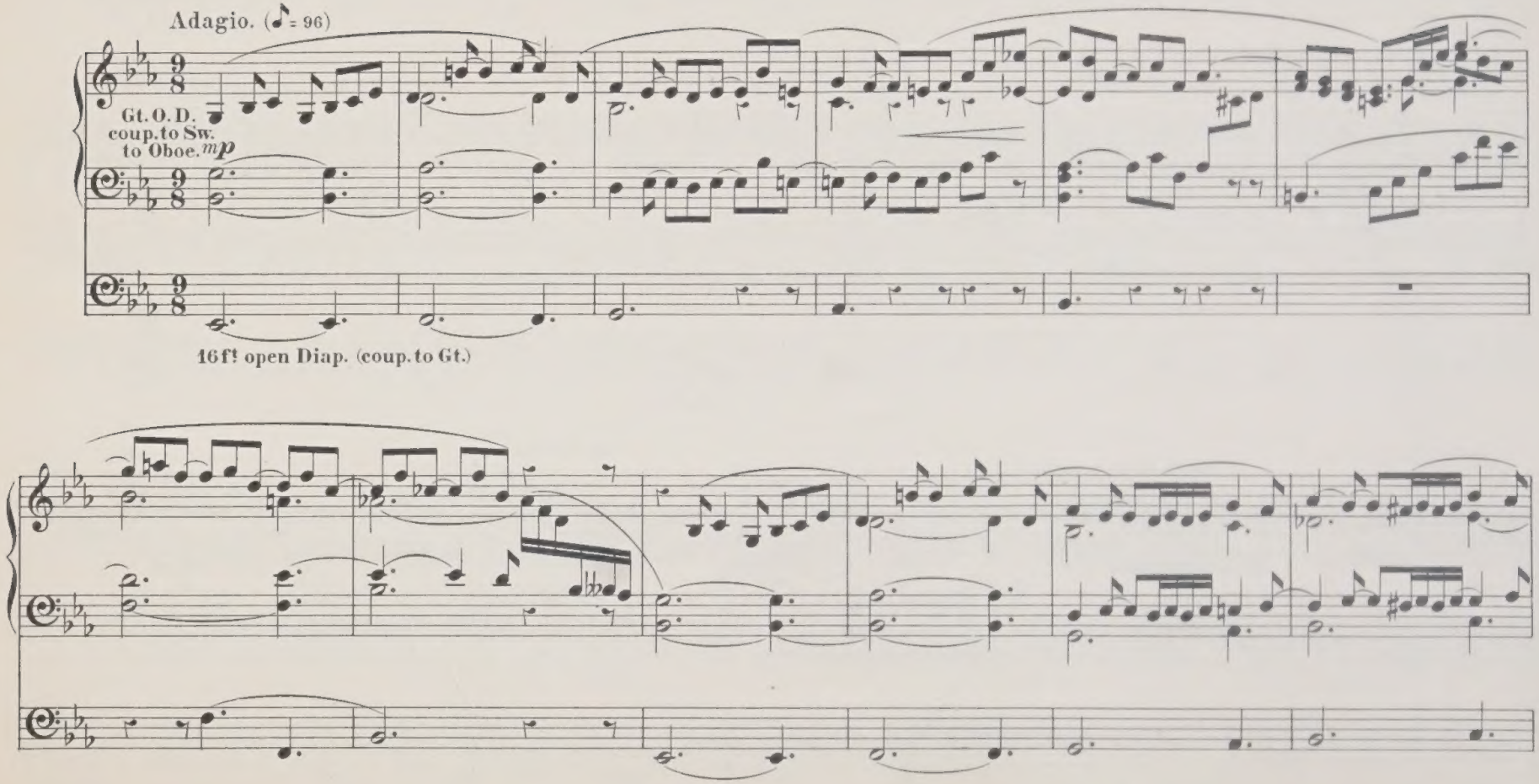

Ch.
Ch.
Sw. Ob. 8' O. D.
Ch.
8 f!
Sw.
Ch.
Gt.
ff
16 f!

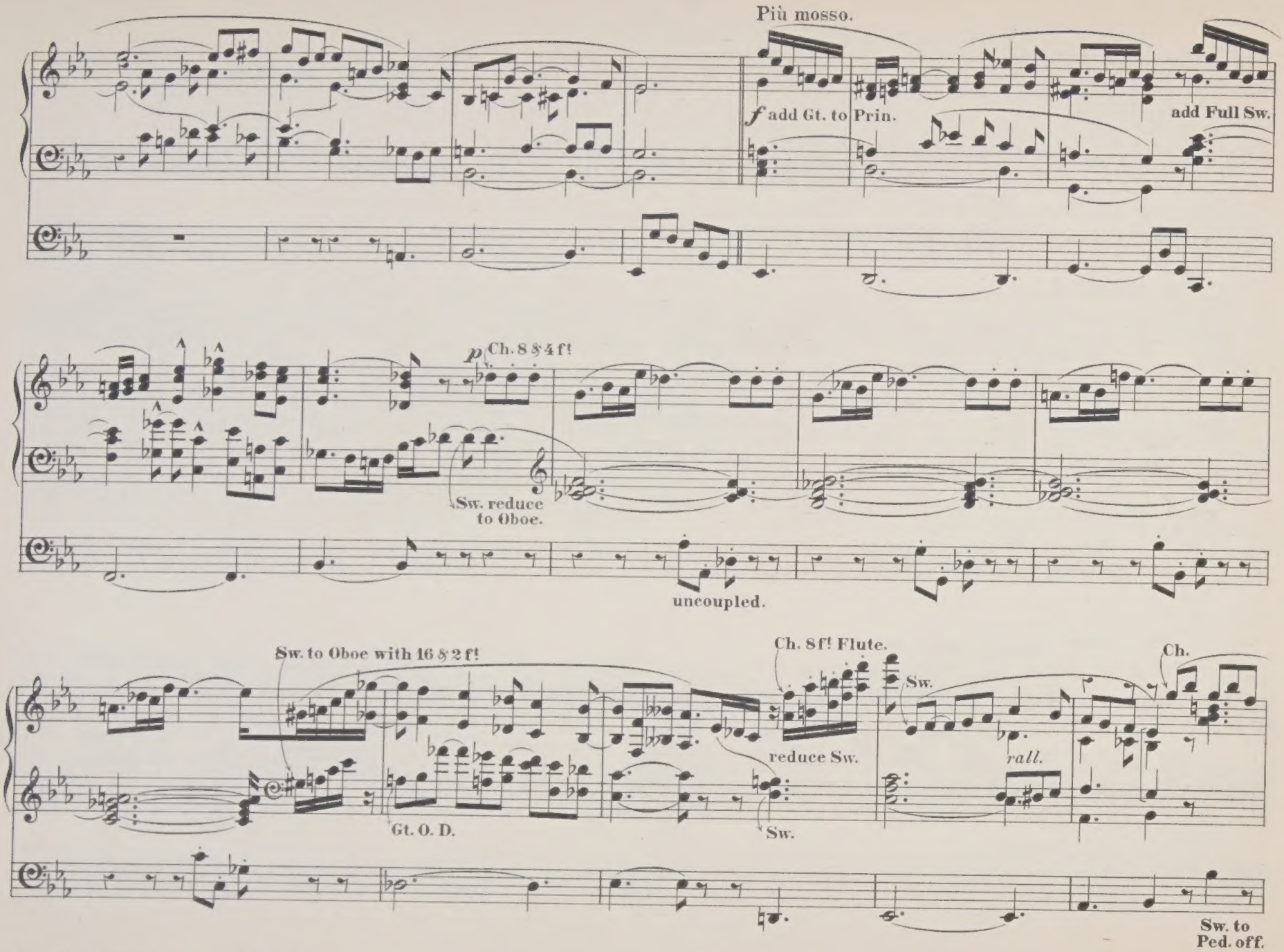
To
CARL GRESSLER, Esq.

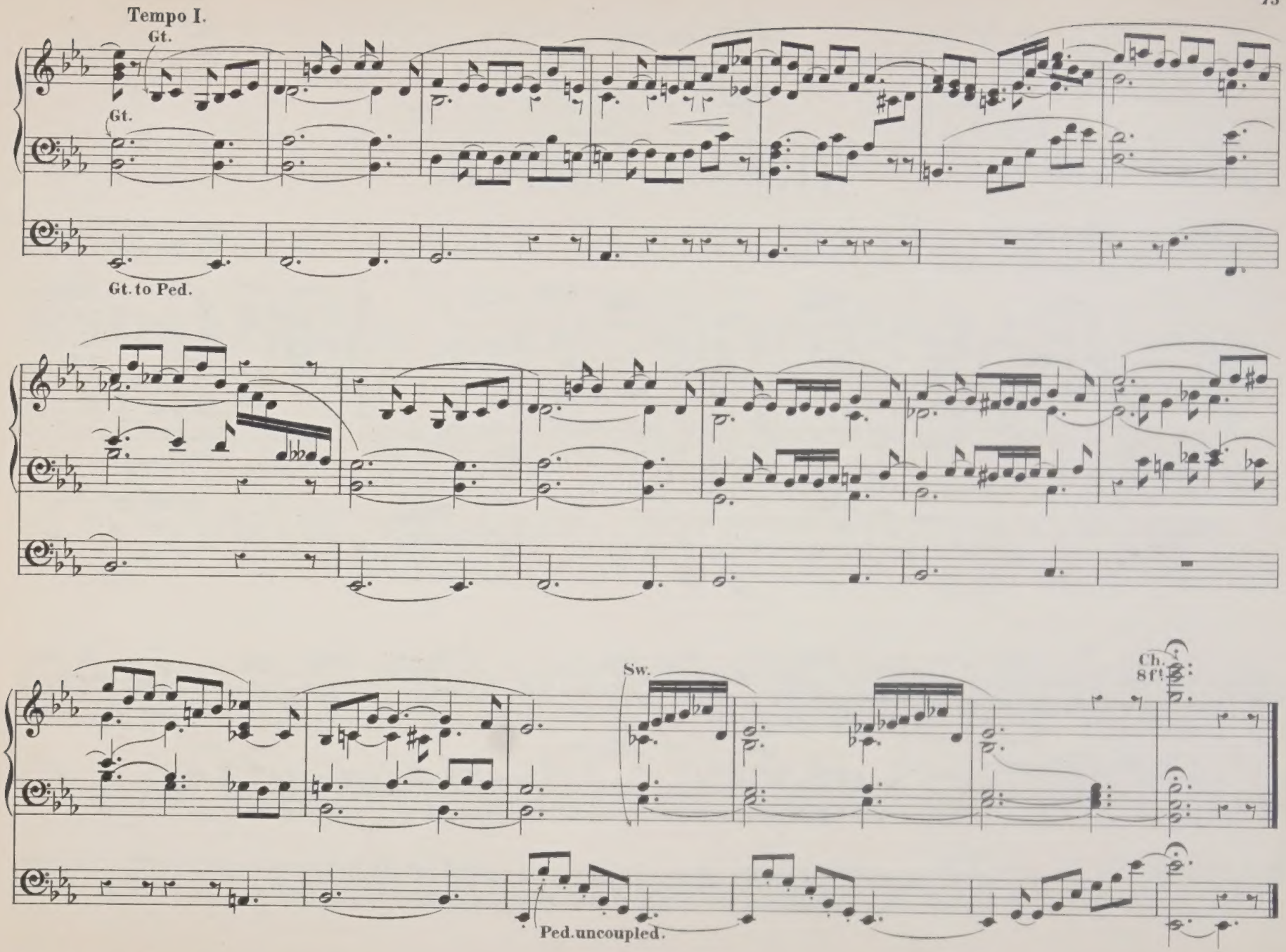
MEDITATION.

WM. FAULKES.

No. 11.




Più mosso.
f add Gt. to Prin.
add Full Sw.
p Ch. 8 & 4 f!
Sw. reduce to Oboe.
uncoupled.
Sw. to Oboe with 16 & 2 f!
Gt. O. D.
Ch. 8 f! Flute.
reduce Sw.
Sw.
Sw.
rall.
Ch.
Sw. to Ped. off.


Tempo I.
Gt.
Gt.
Gt. to Ped.
Sw.
Ch.
8 ft.
Ped. uncoupled.

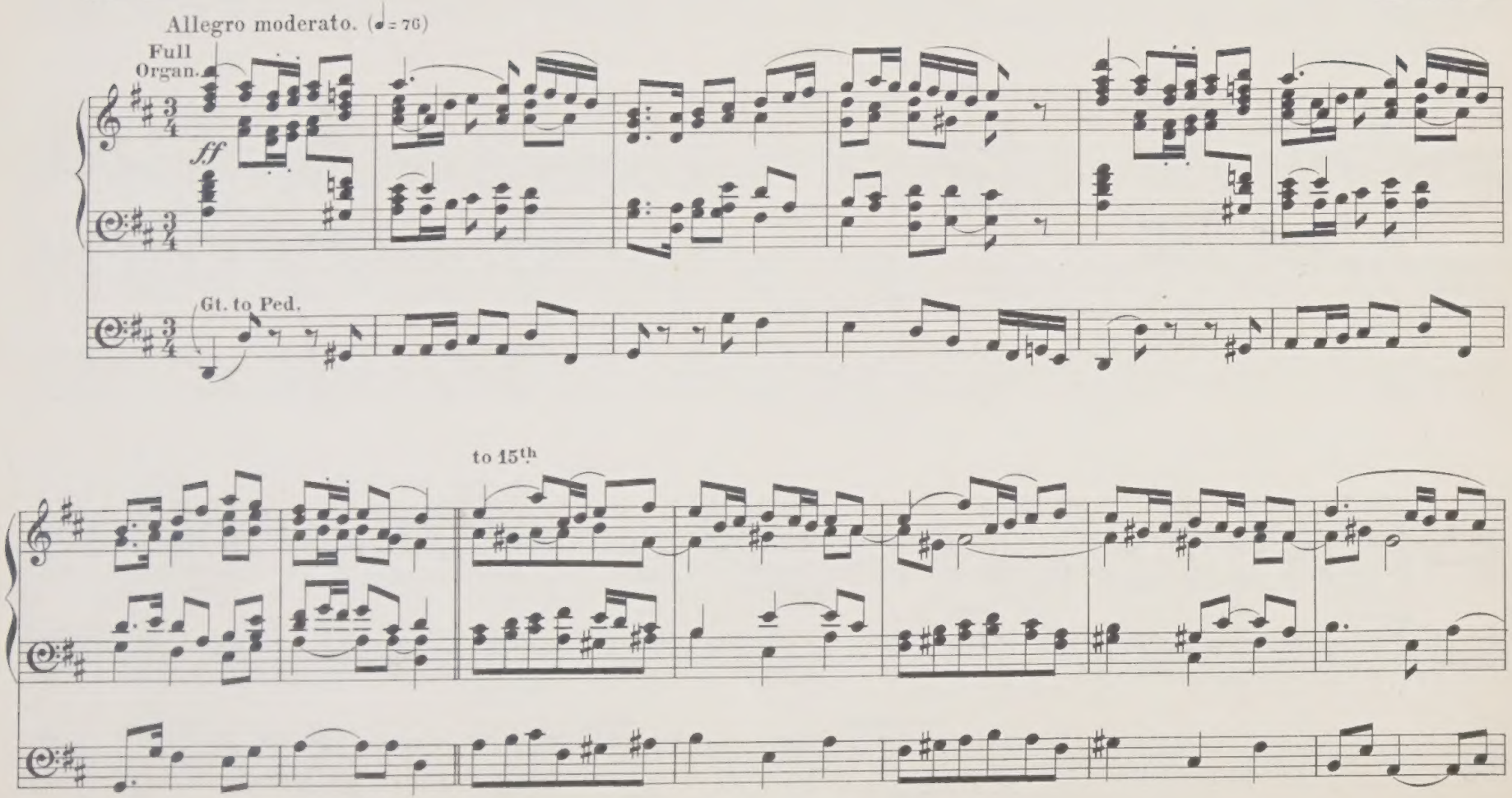
To

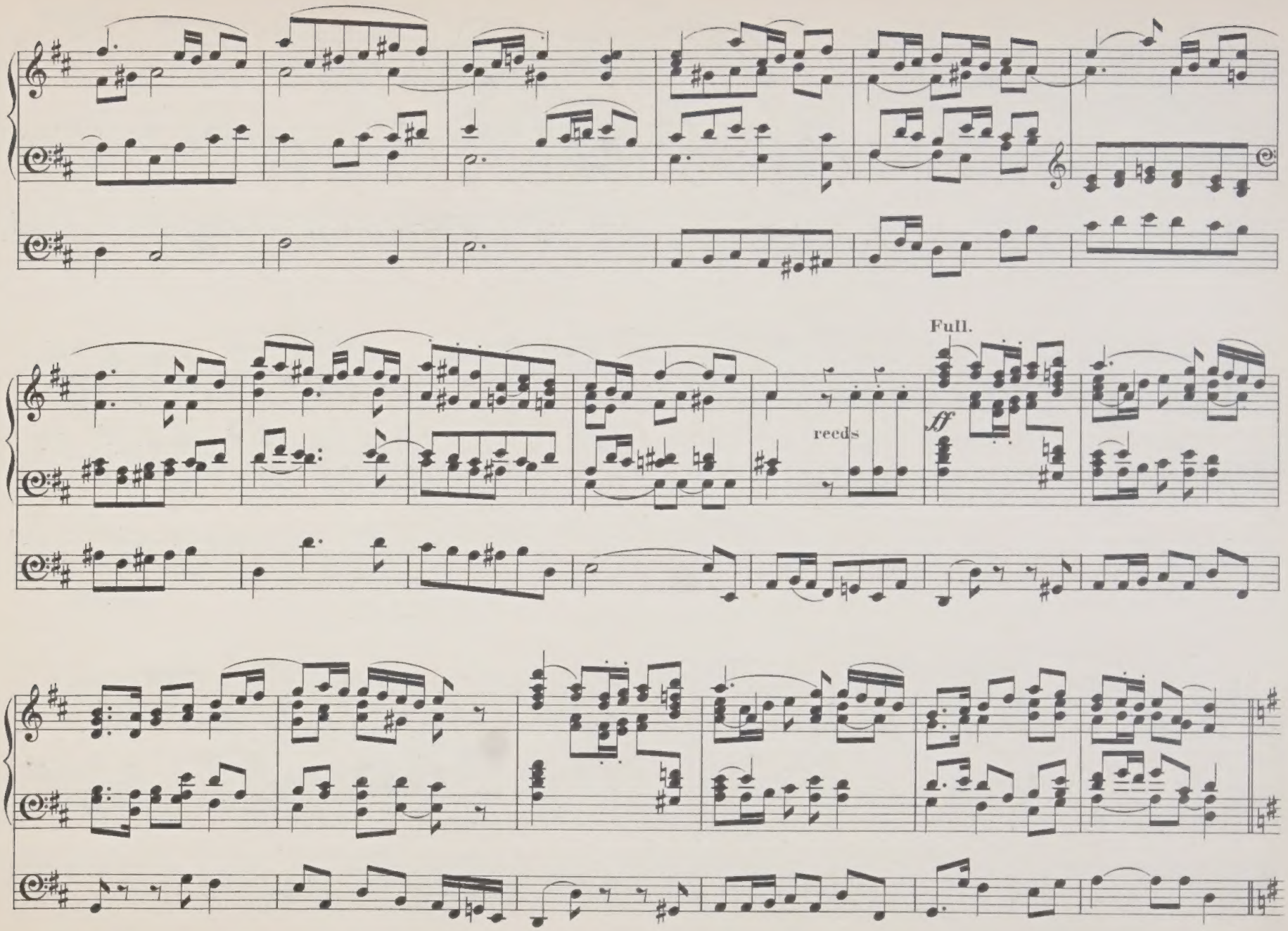
HENRY GRIMSHAW, Esq.

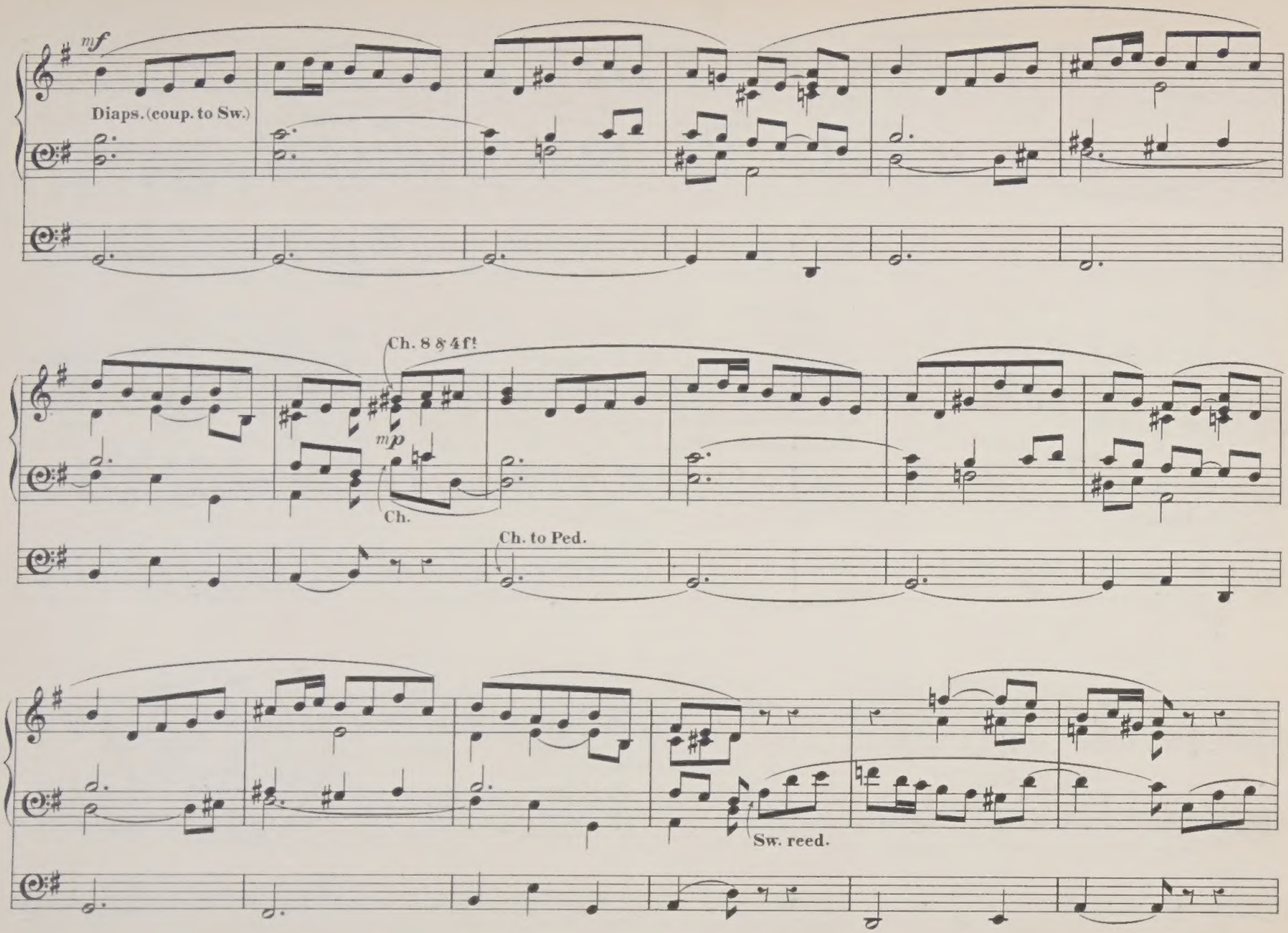
GRAND CHŒUR.

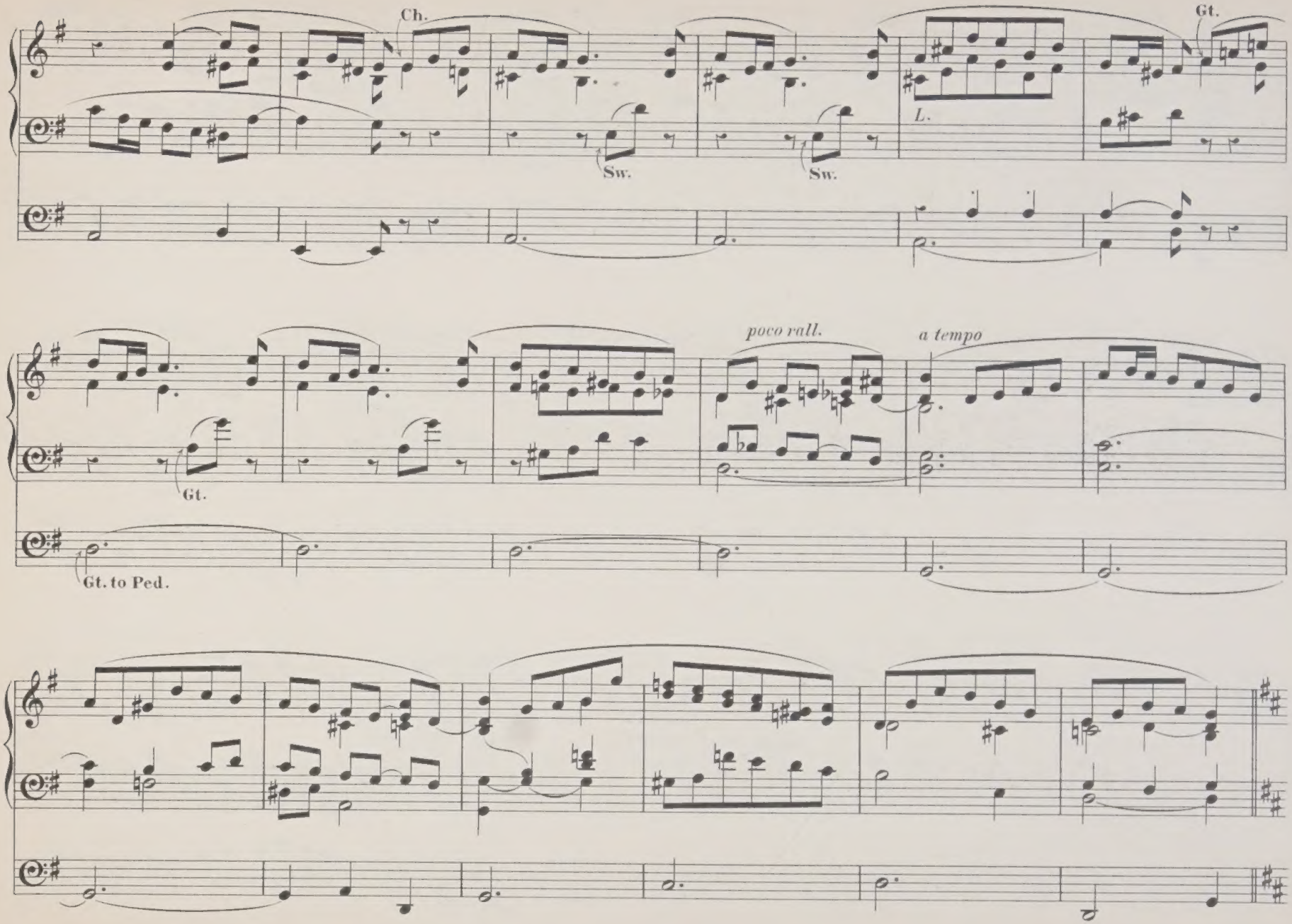
No 12.

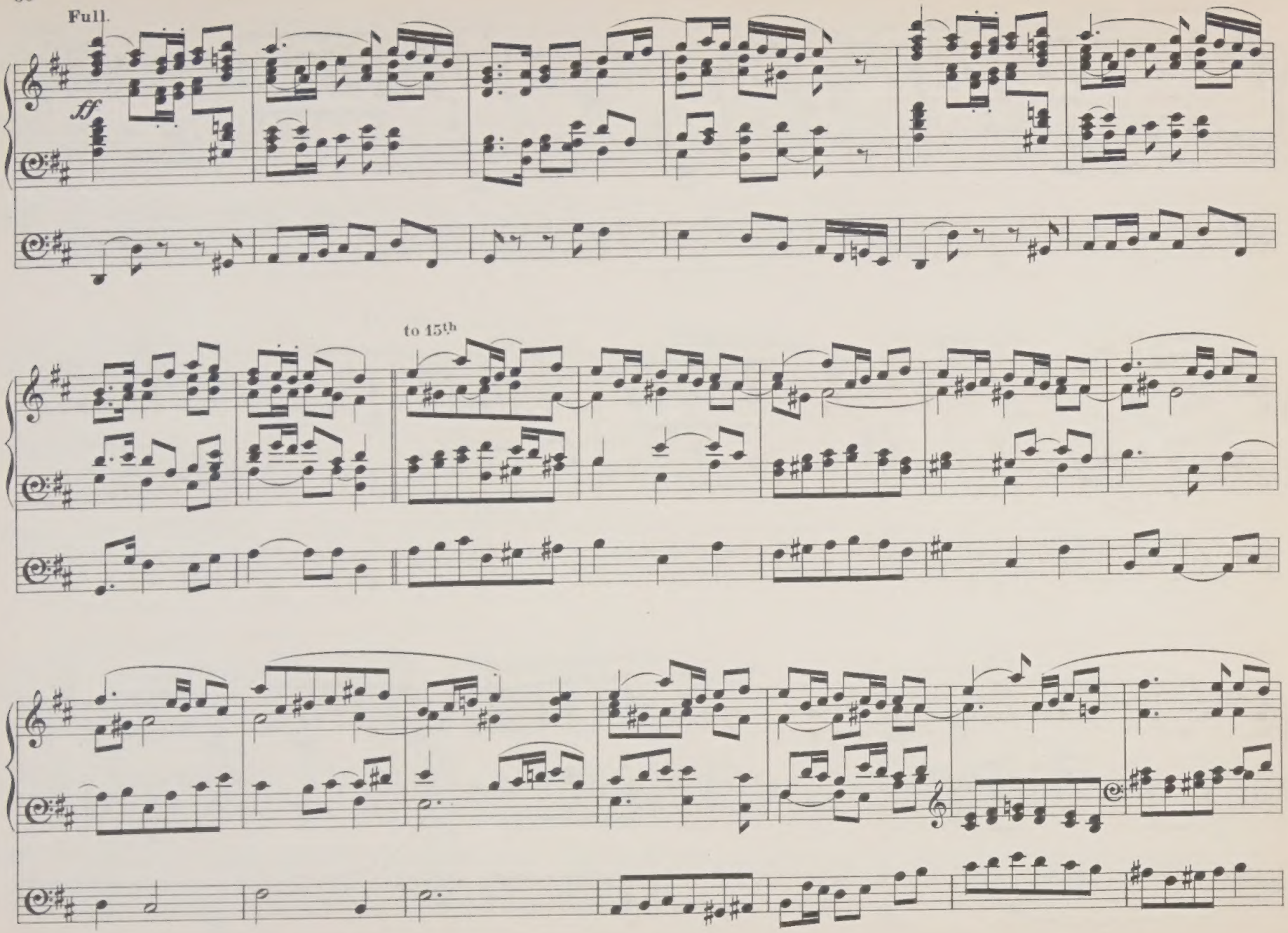
WM. FAULKES.

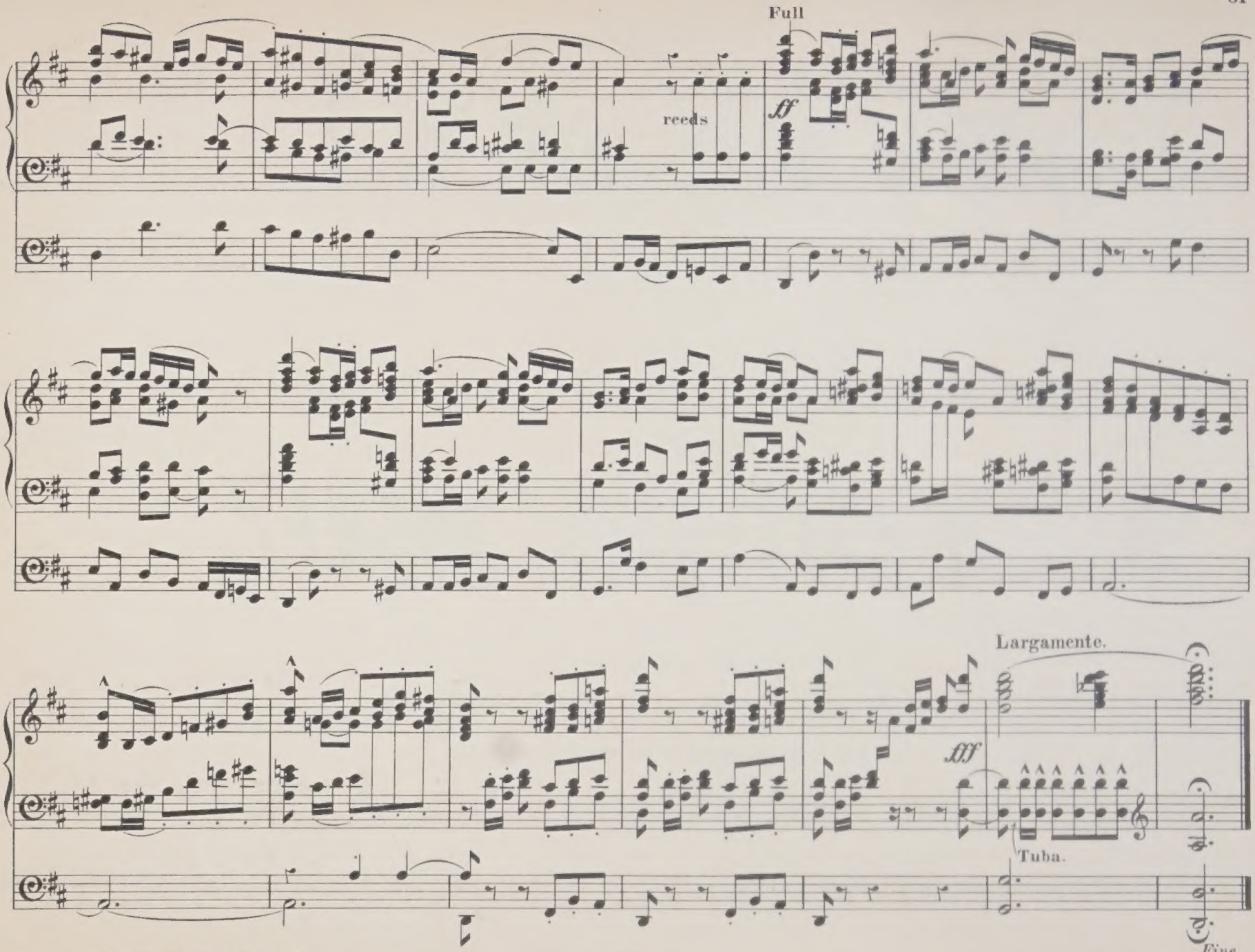



Full.
reeds
ff


mf
Diaps. (coup. to Sw.)
Ch. 8 & 4 ft
mp
Ch.
Ch. to Ped.
Sw. reed.


Ch.
Gt.
Sw.
Sw.
L.
poco rall.
a tempo
Gt.
Gt. to Ped.


Full.
ff
to 15th


Full
reeds
ff
Largamente.
fff
Tuba.
Fine.

LARGHETTO

in F minor

FOR THE

ORGAN

COMPOSED BY

SAMUEL SEBASTIAN WESLEY.

Price One Shilling net

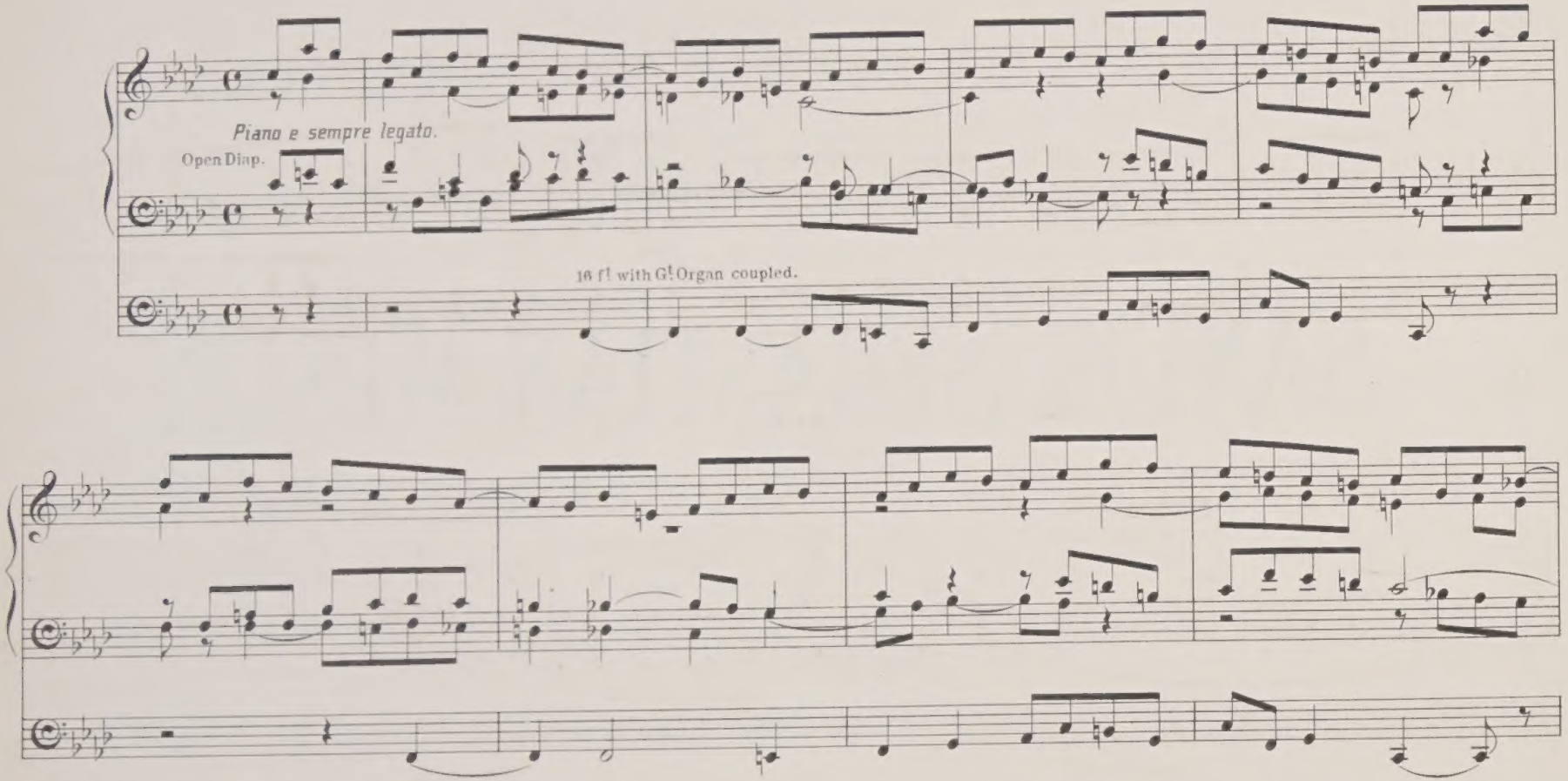
LONDON & NEW YORK. NOVELLO, EWER & Cº

Copyright, 1893, by F. G. Wesley.

LARGHETTO.

This short movement in five parts for the Organ was composed probably between 1835 and 1845. It is written on two staves with the Pedal part indicated. The B♭ below the ordinary modern compass of the Pedal board occurs in Bars 11 and 19. By the advice of Dr F. E. Gladstone, to whom I am also indebted for the stop directions for the Pedal part, the passages in which this note occurs are printed an octave higher, except the final F, to which in the original the part rises from B♭. In reference to this Organ piece a pupil of the composer writes "It is extremely like the usual form of your Father's soft extemporaneous voluntaries." On this account alone I thought the composition likely to prove interesting. But I trust its intrinsic merit also justifies its publication. *F. G.W.*

S. S. Wesley.



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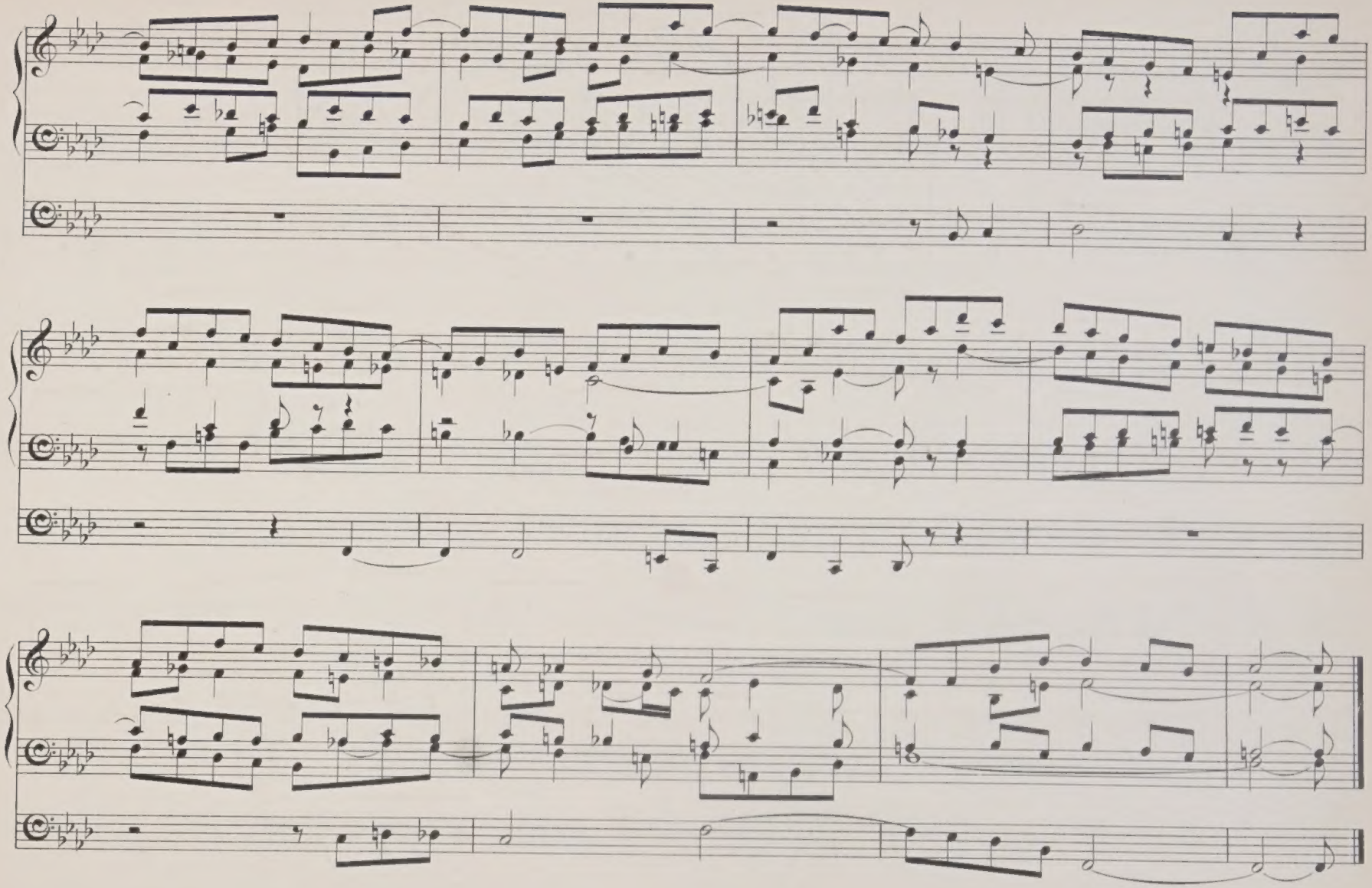

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ORGAN MUSIC BY S. S. WESLEY.

PUBLISHED SINCE HIS DEATH.

An Air composed for Holsworthy Church Bells and varied	PRICE net 3s.
Andante in A	,, 3s.
Andante in E minor	,, 2s.

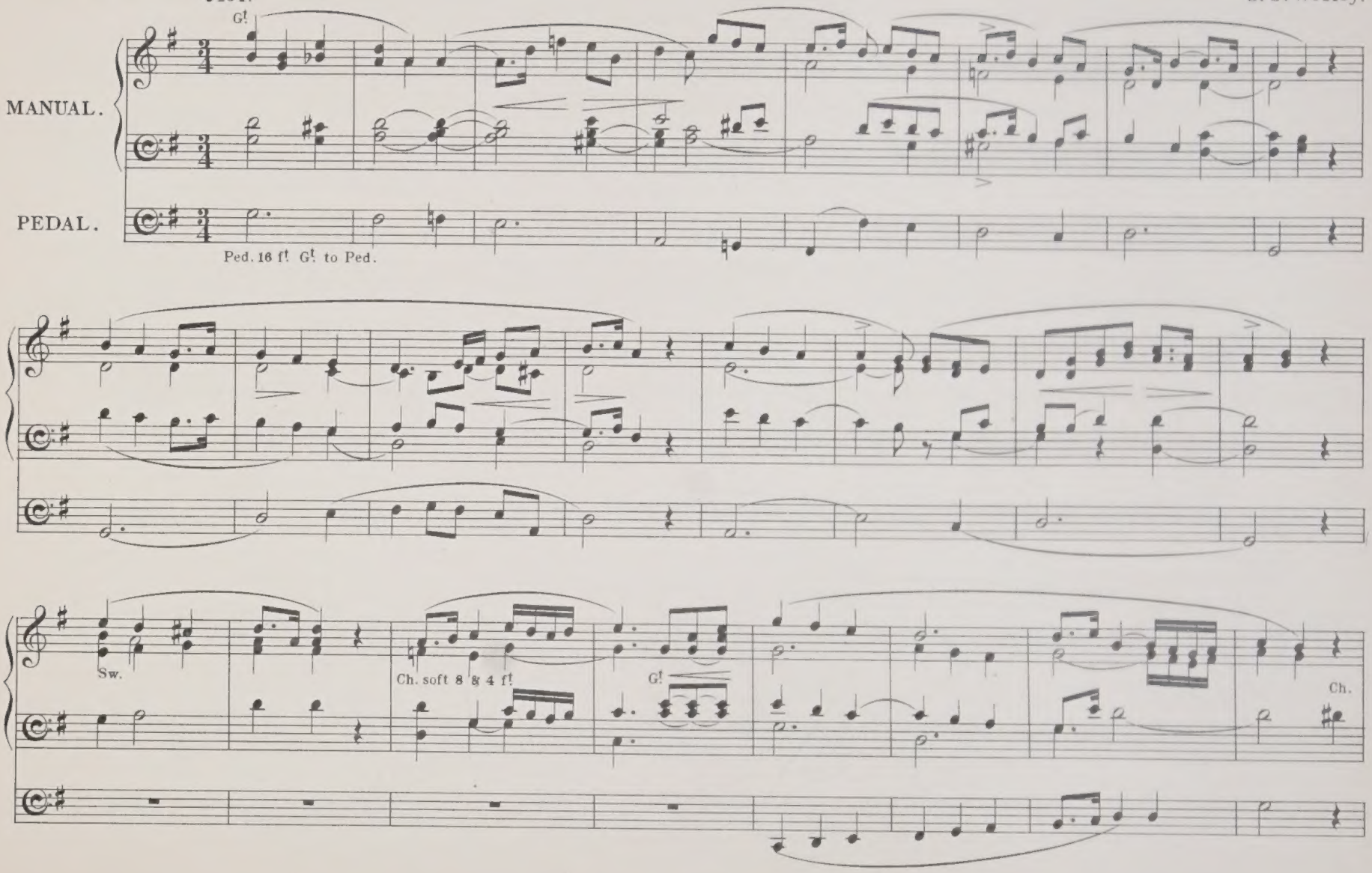
LONDON & NEW YORK: NOVELLO, EWER AND CO.

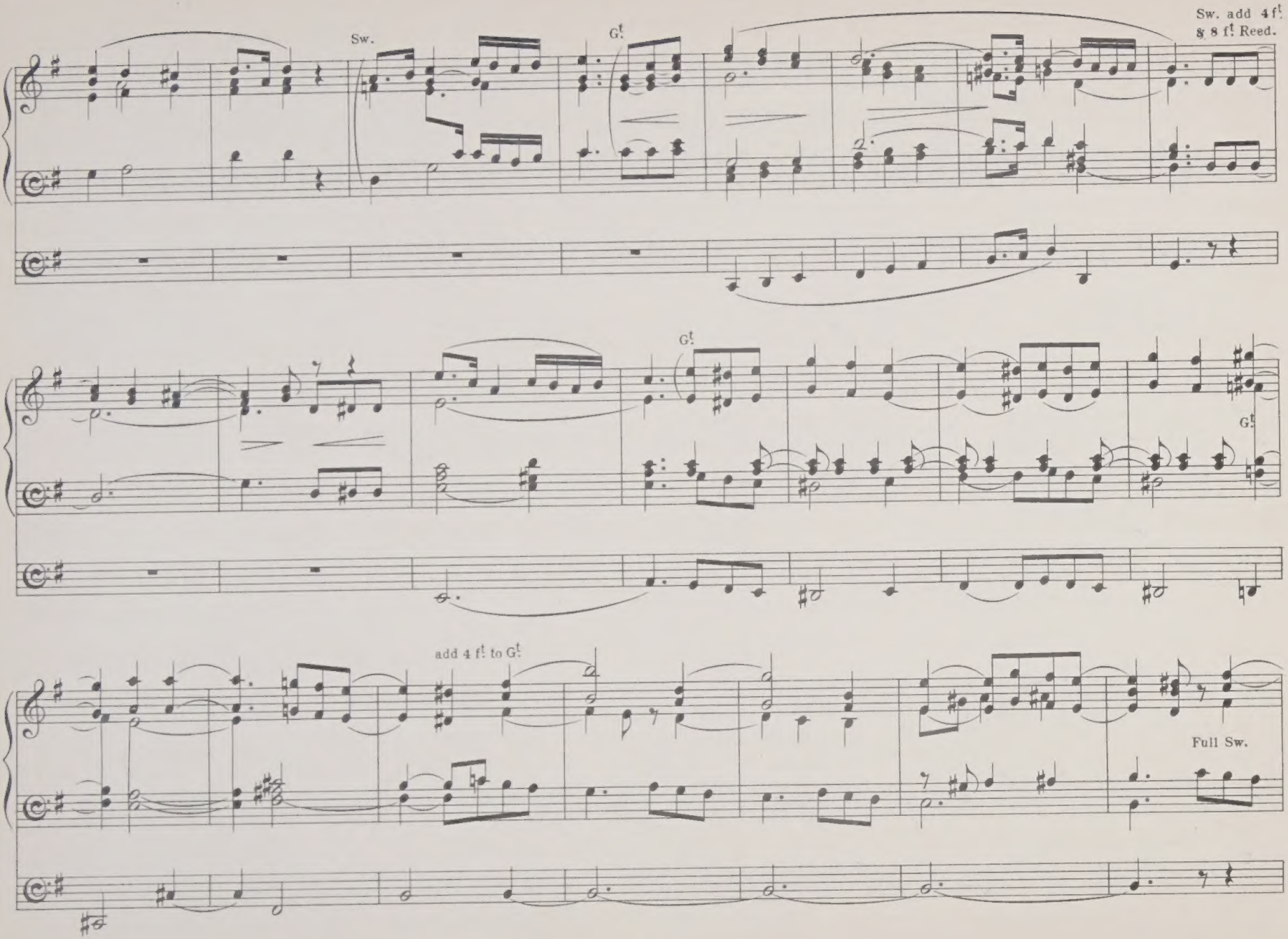
ANDANTE.

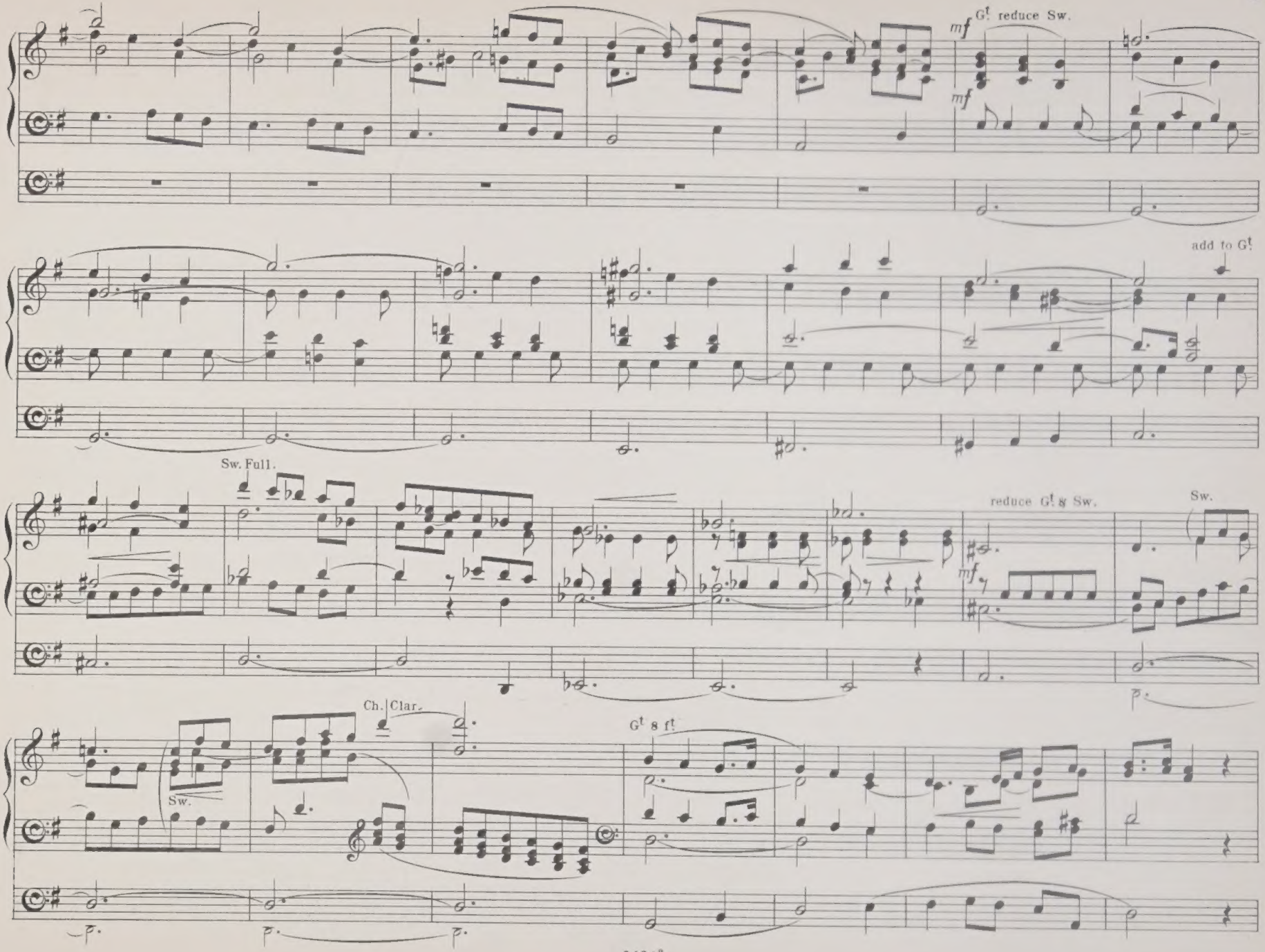
Diapns G! Org.
with Sw. Reed coup.

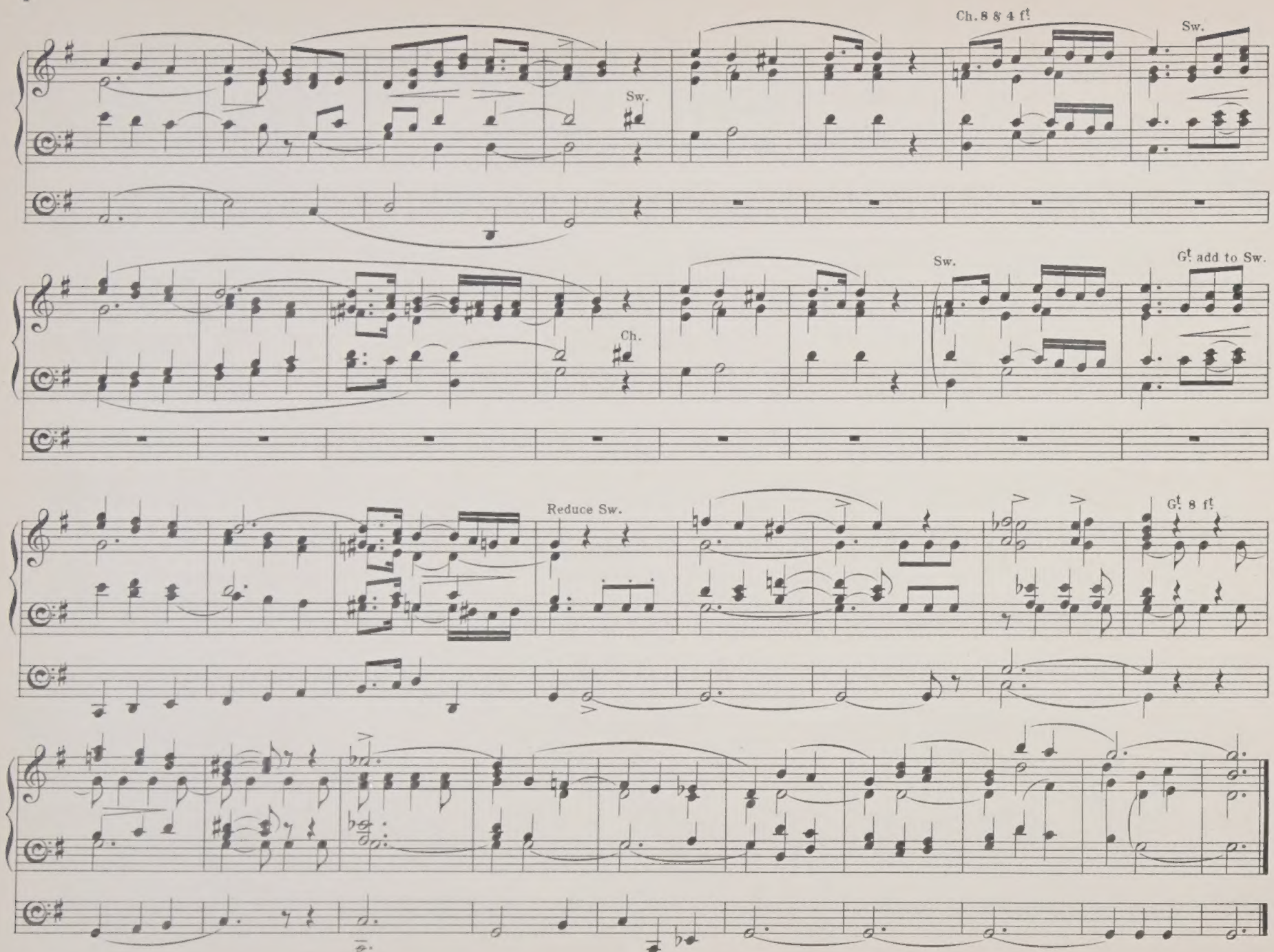
♩=84.

S. S. Wesley.



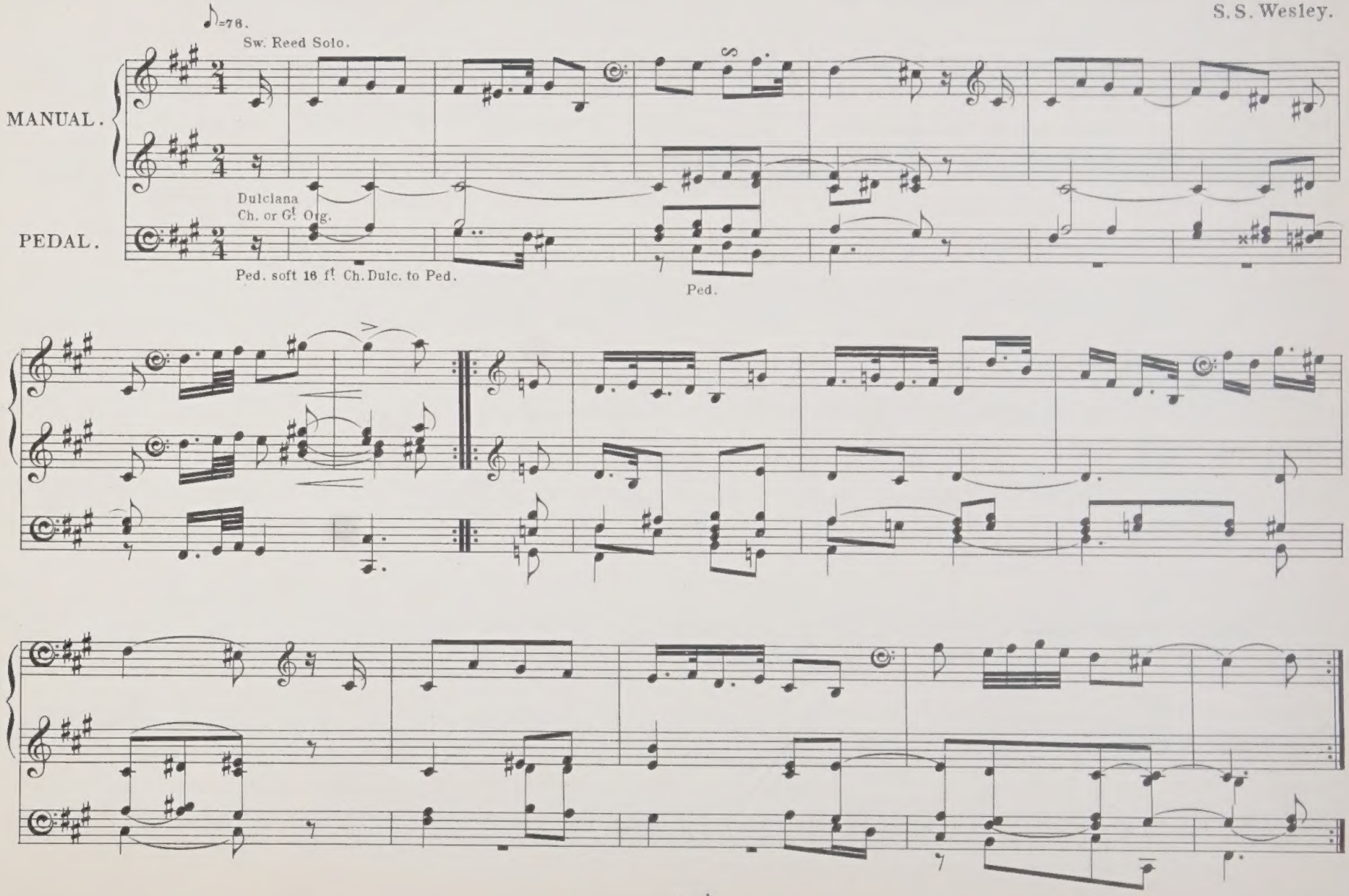

Sw.
G!
Sw. add 4 f! & 8 f! Reed.
G!
G!
add 4 f! to G!
Full Sw.

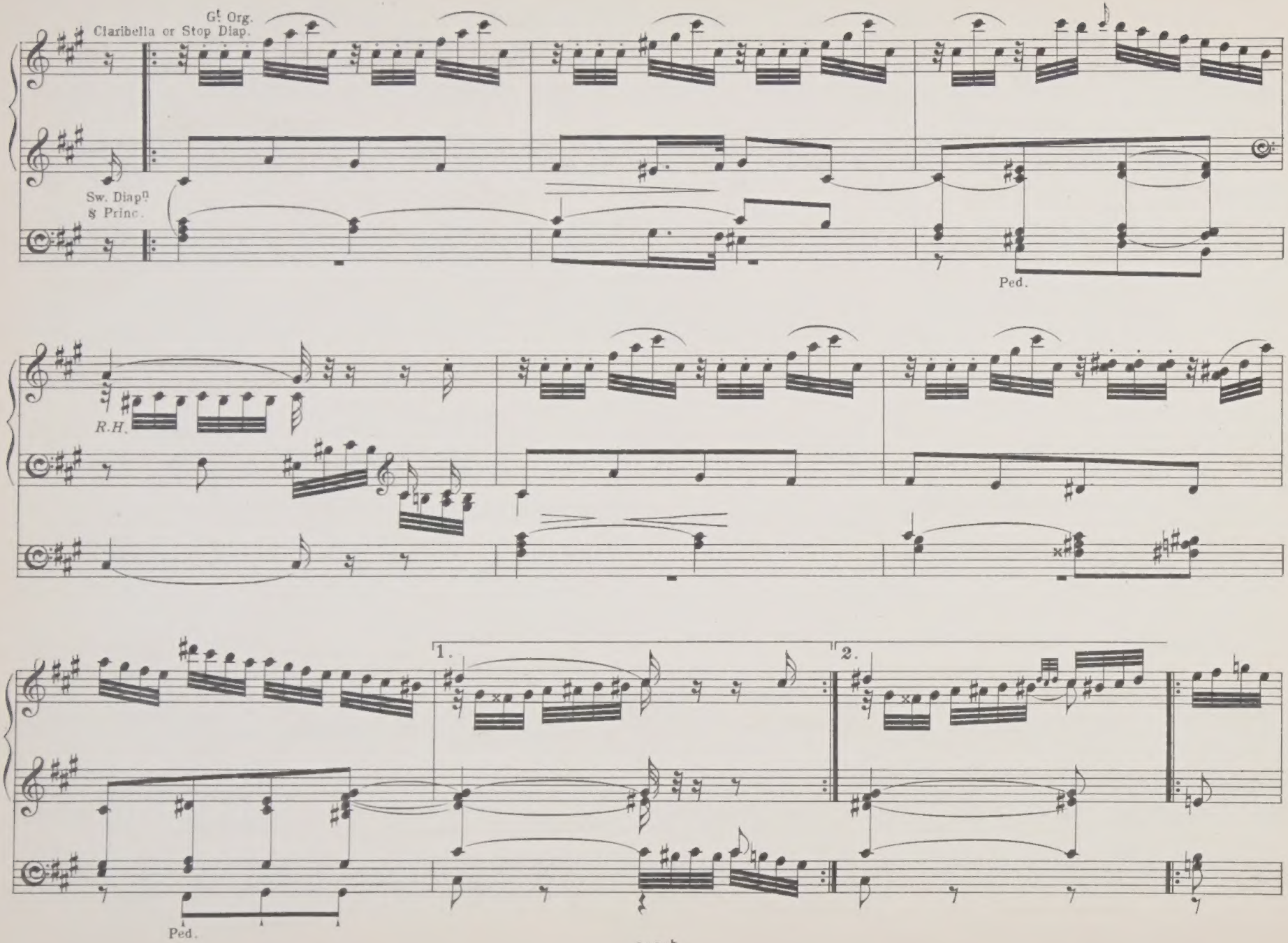

mf
G! reduce Sw.
mf
add to G!
Sw. Full.
reduce G! & Sw.
mf
Sw.
Ch. Clar.
Sw.
G! 8 ft.

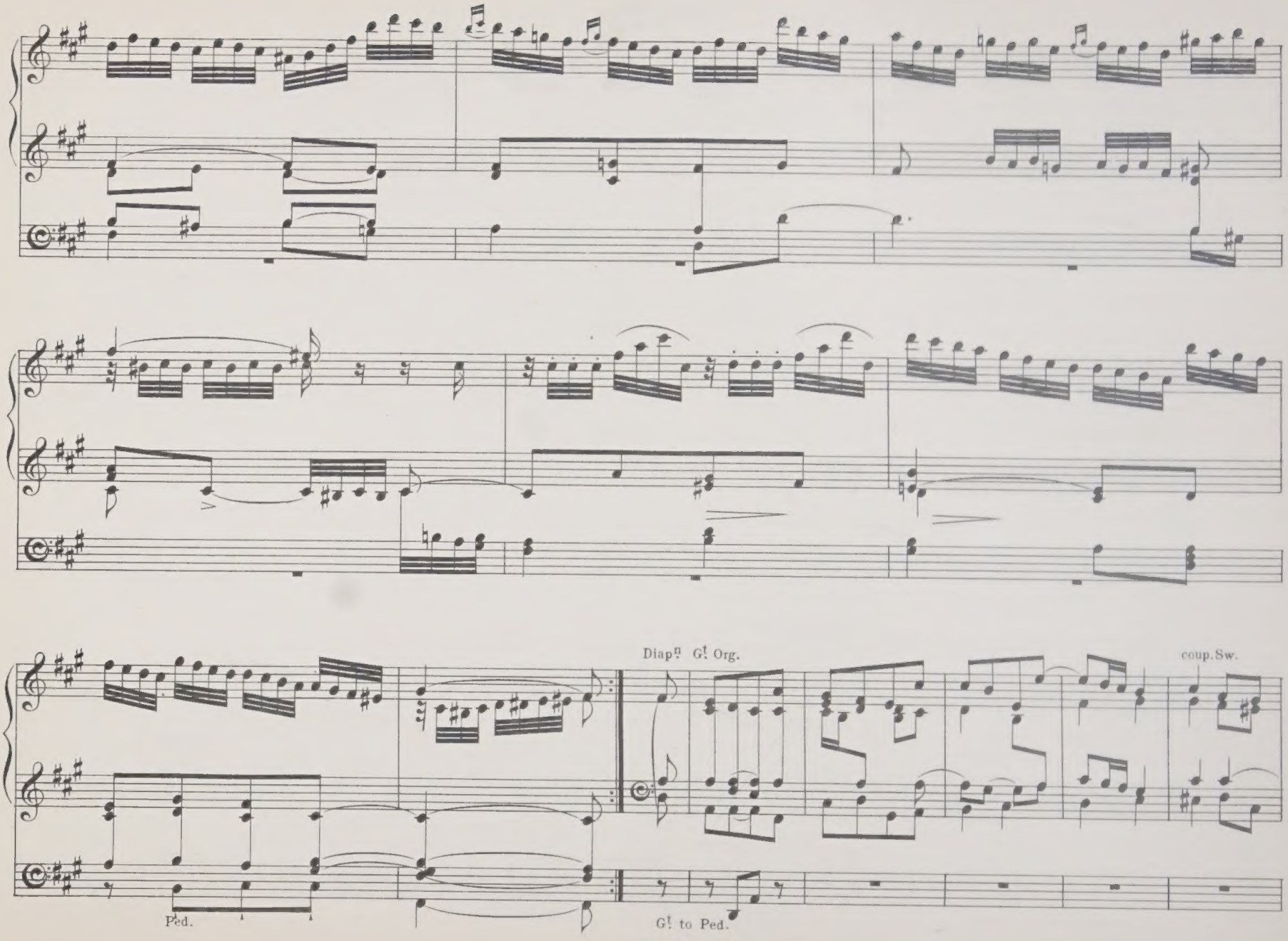

Ch. 8 & 4 ft
Sw.
Sw.
Ch.
Sw.
Gt add to Sw.
Reduce Sw.
Gt. 8 ft

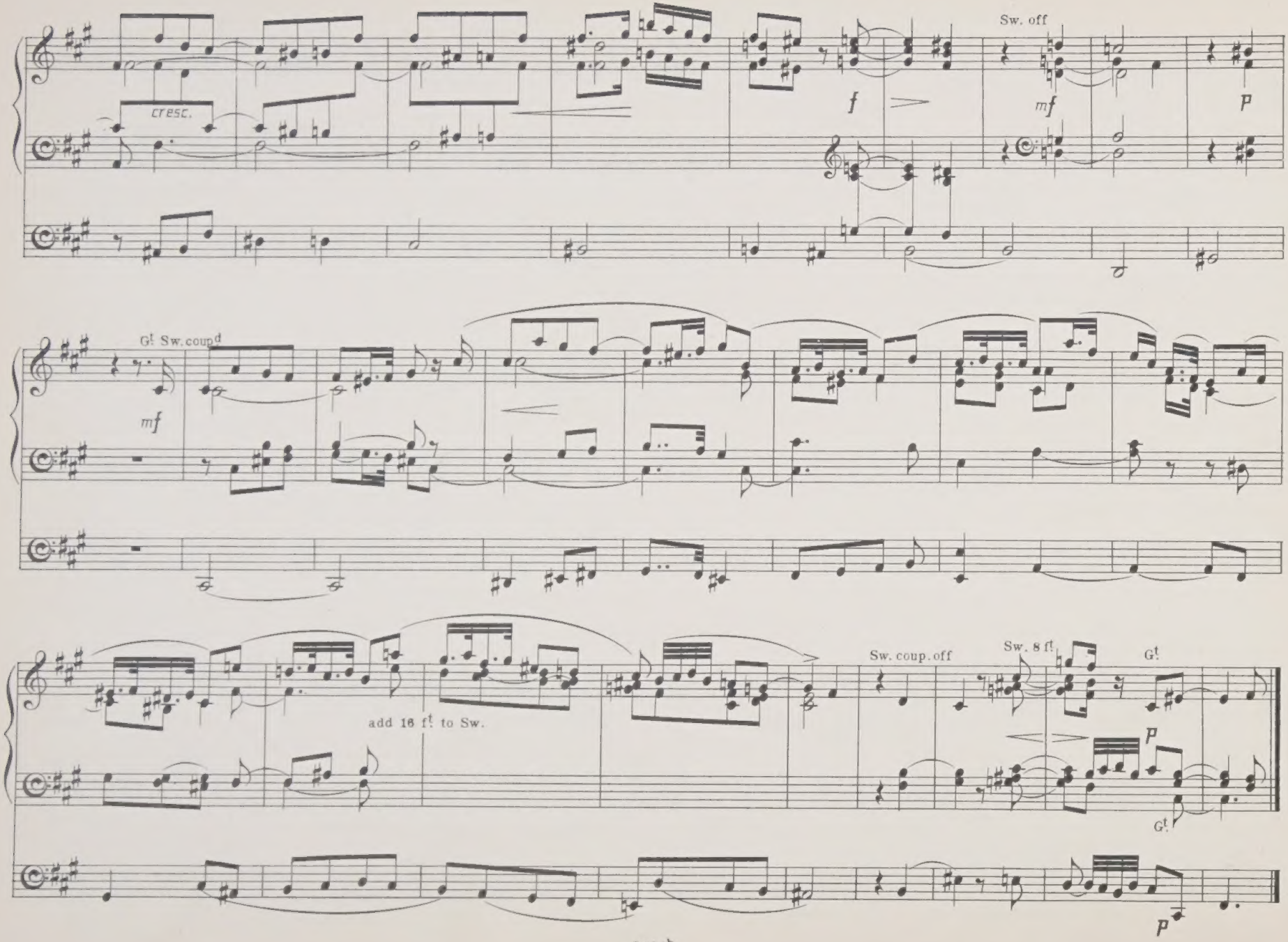
LARGHETTO.

S. S. Wesley.



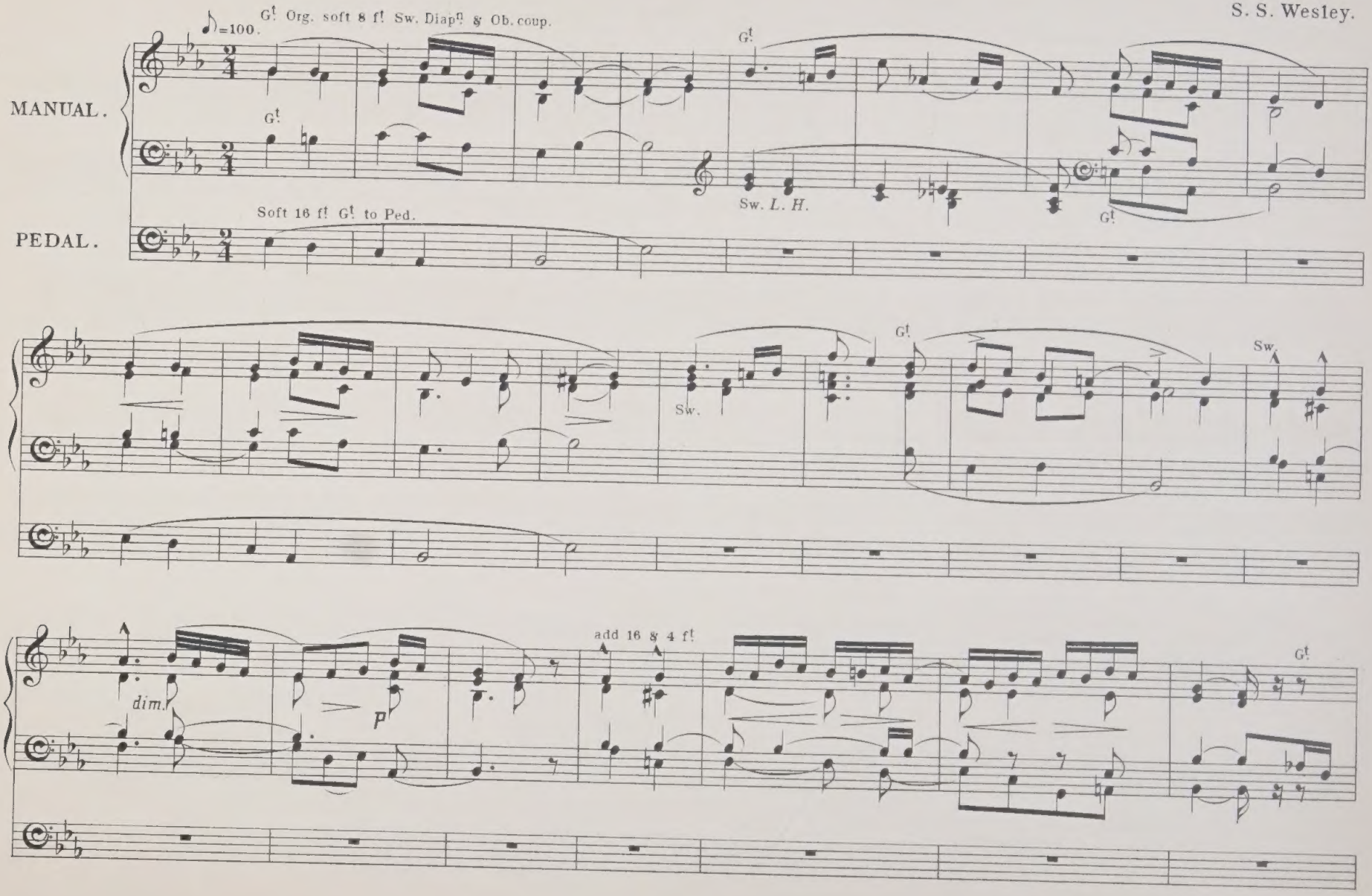

G! Org.
Claribella or Stop Diap.
Sw. Diap!
& Princ.
Ped.
R.H.
1.
2.
Ped.

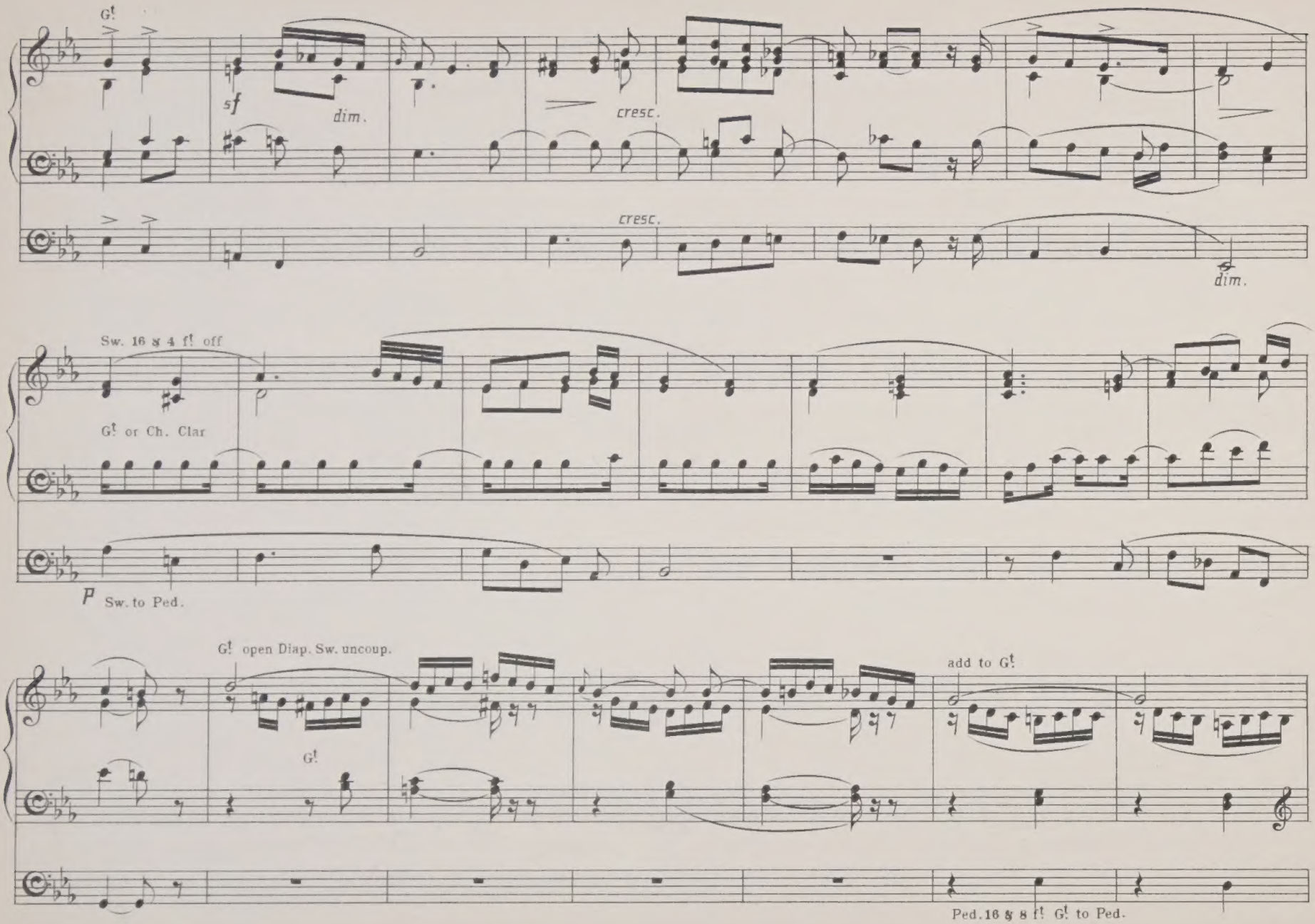

Diap.n G.t Org.
coup. Sw.
Ped.
G.t to Ped.

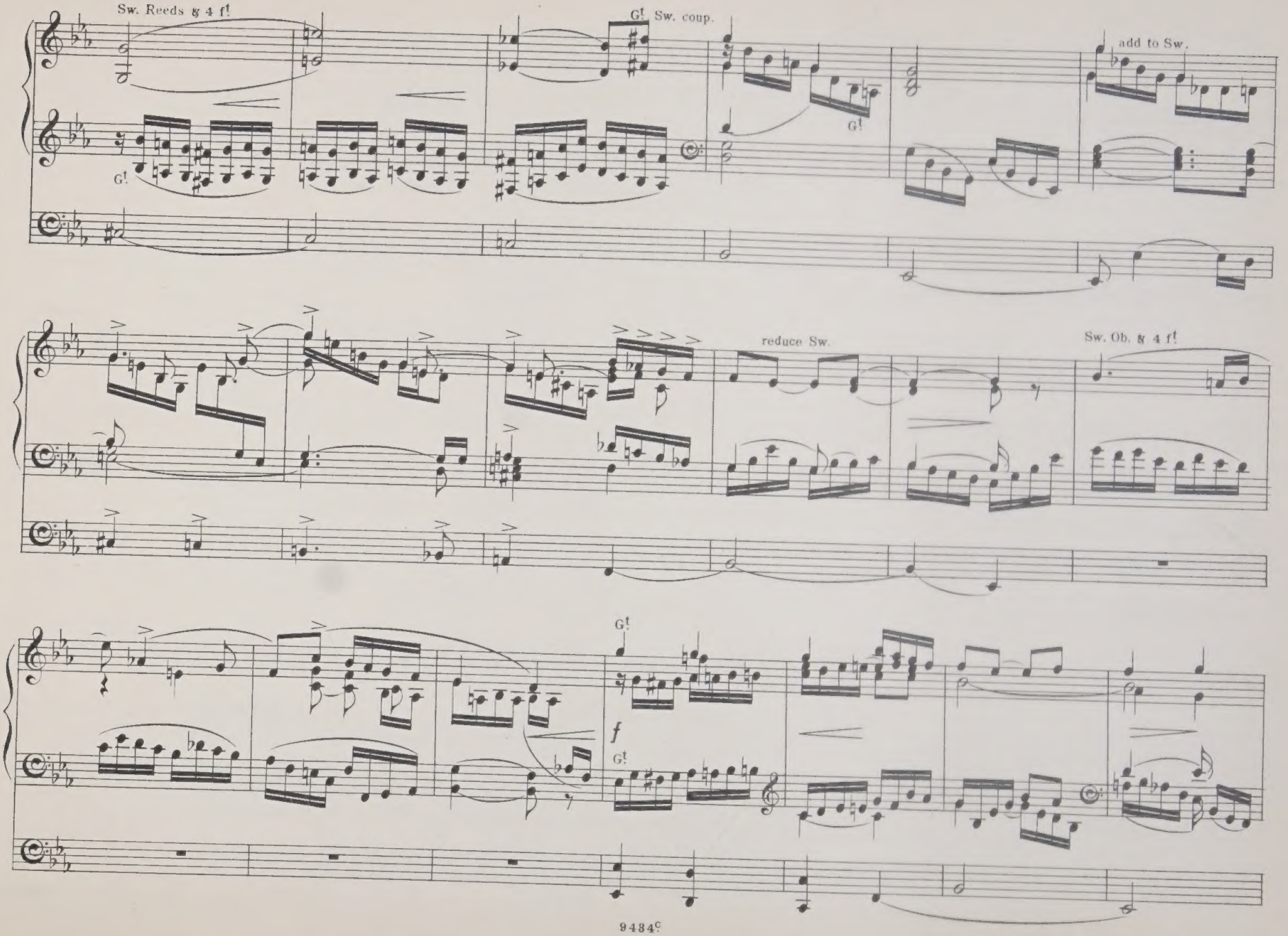

cresc.
f
Sw. off
mf
p
G! Sw. coupd
mf
add 16 f! to Sw.
Sw. coup. off
Sw. 8 f!
G!
p
G!
p

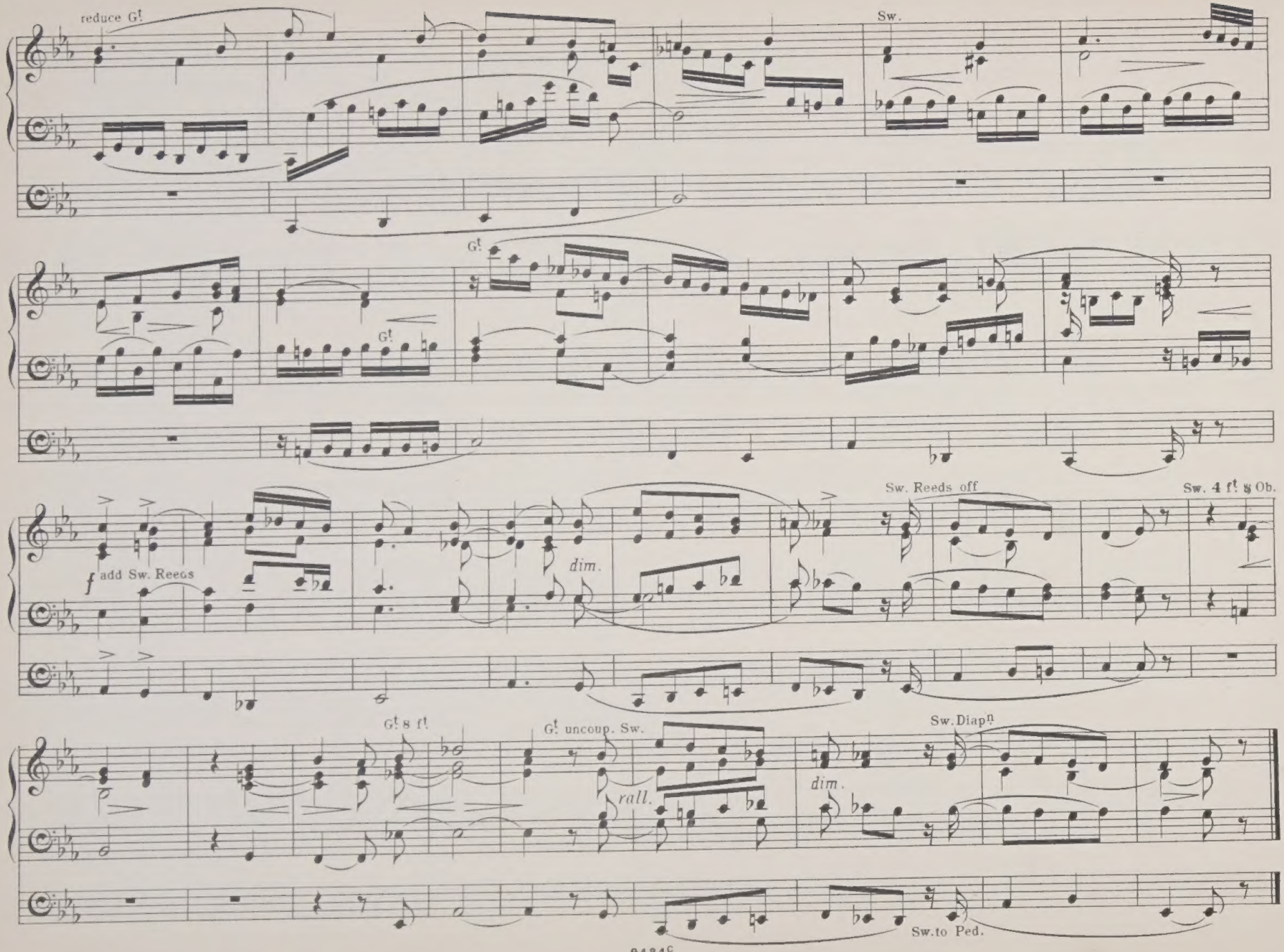
ANDANTE.

S. S. Wesley.

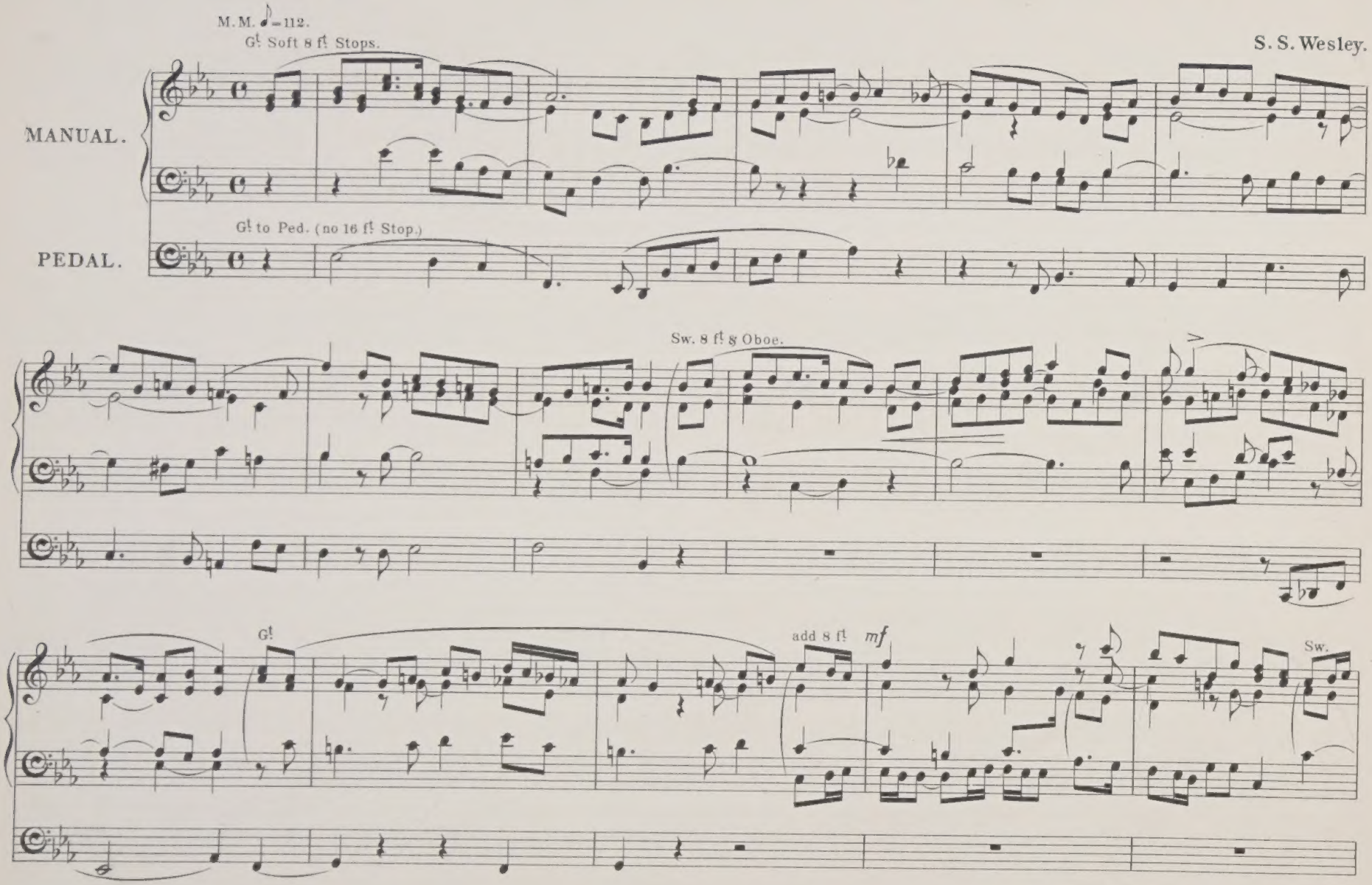


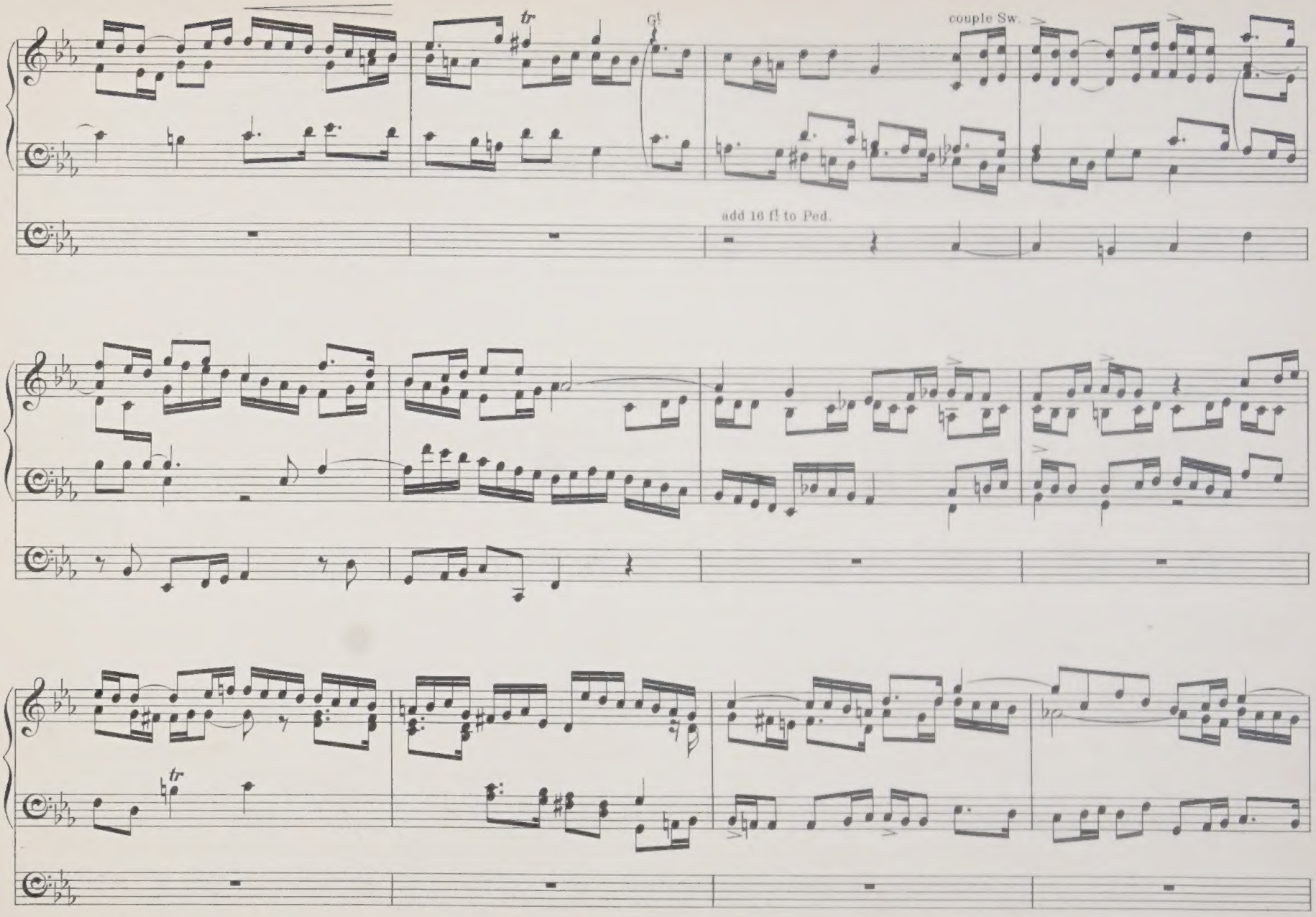

G!
sf
dim.
cresc.
cresc.
dim.
Sw. 16 & 4 f! off
G! or Ch. Clar
p
Sw. to Ped.
G! open Diap. Sw. uncoup.
G!
add to G!
Ped. 16 & 8 f! G! to Ped.

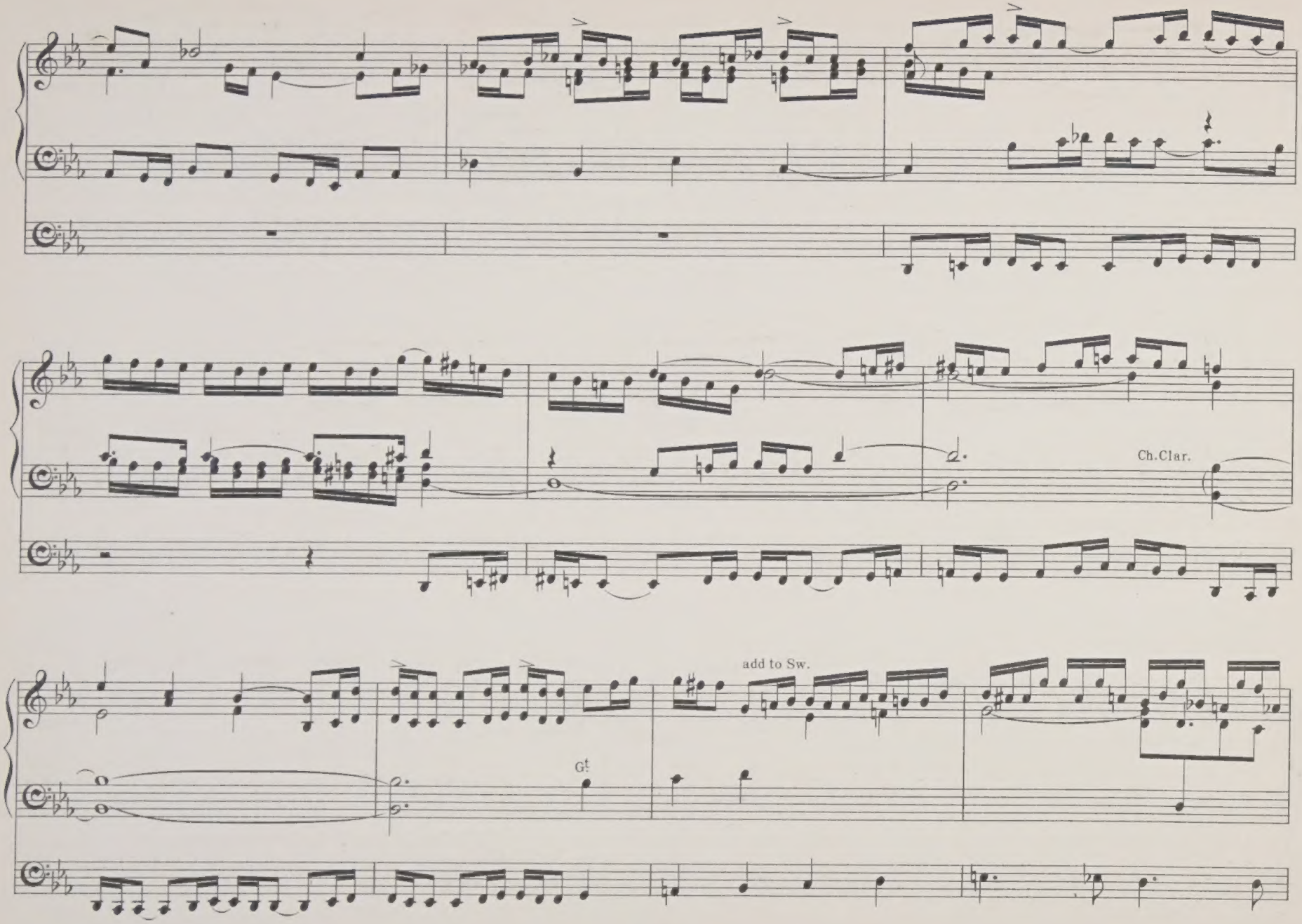

Sw. Reeds & 4 f!
G!
G! Sw. coup.
G!
add to Sw.
reduce Sw.
Sw. Ob. & 4 f!
G!
f
G!

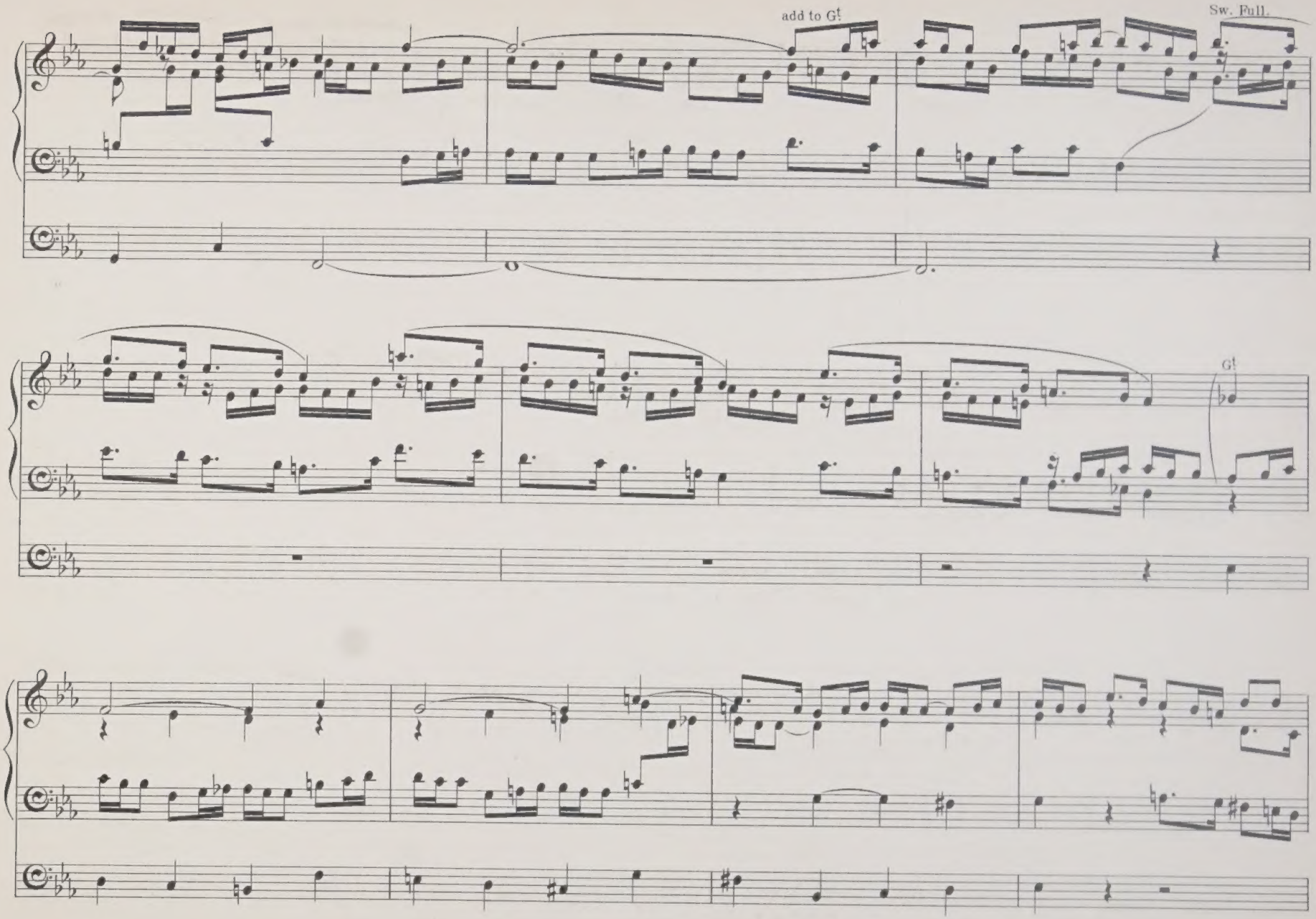

reduce G!
Sw.
G!
G!
f add Sw. Reeds
dim.
Sw. Reeds off
Sw. 4 ft & Ob.
G! 8 ft
G! uncoup. Sw.
rall.
Sw. Diap^n
dim.
Sw. to Ped.

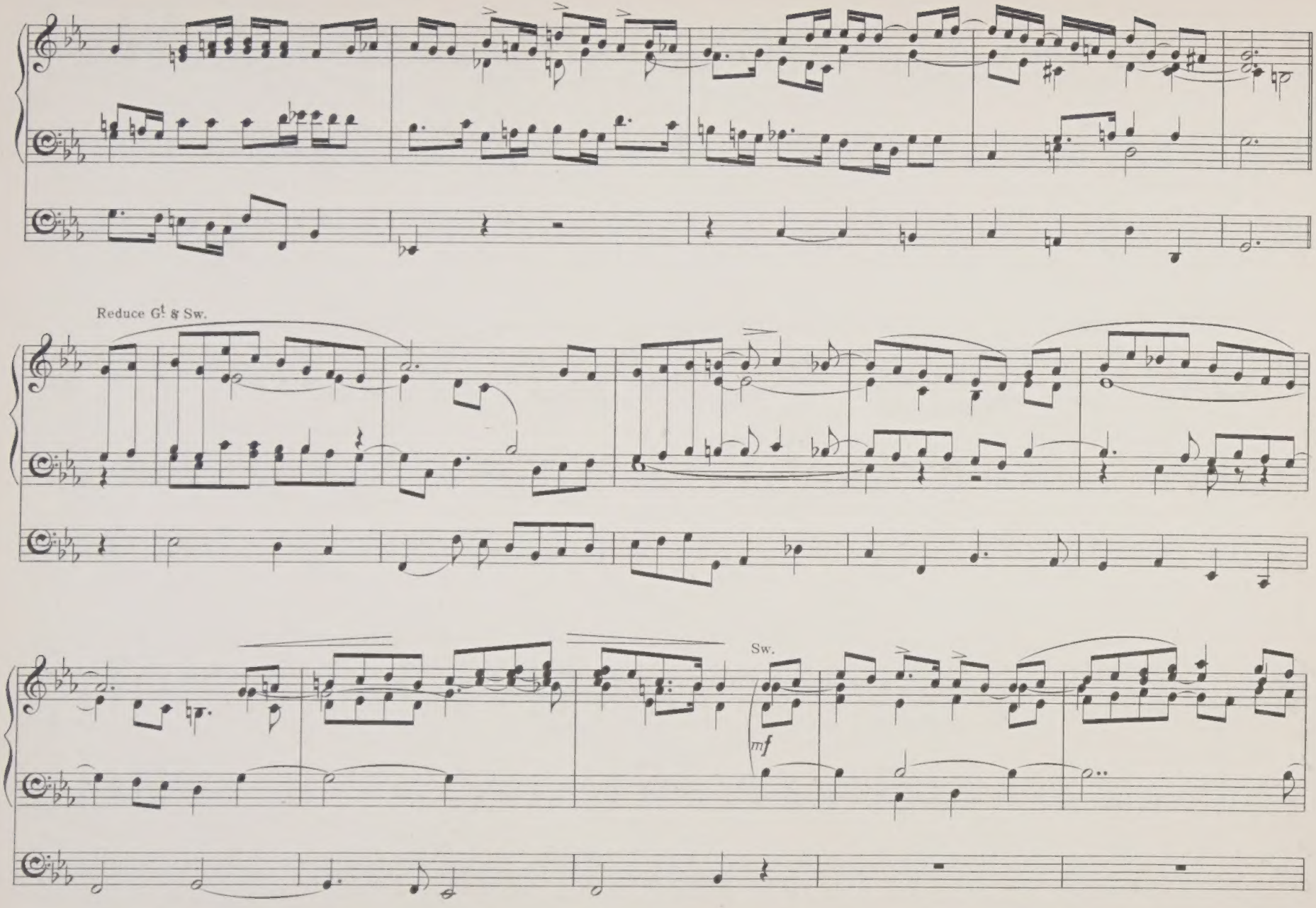
ANDANTE in E♭

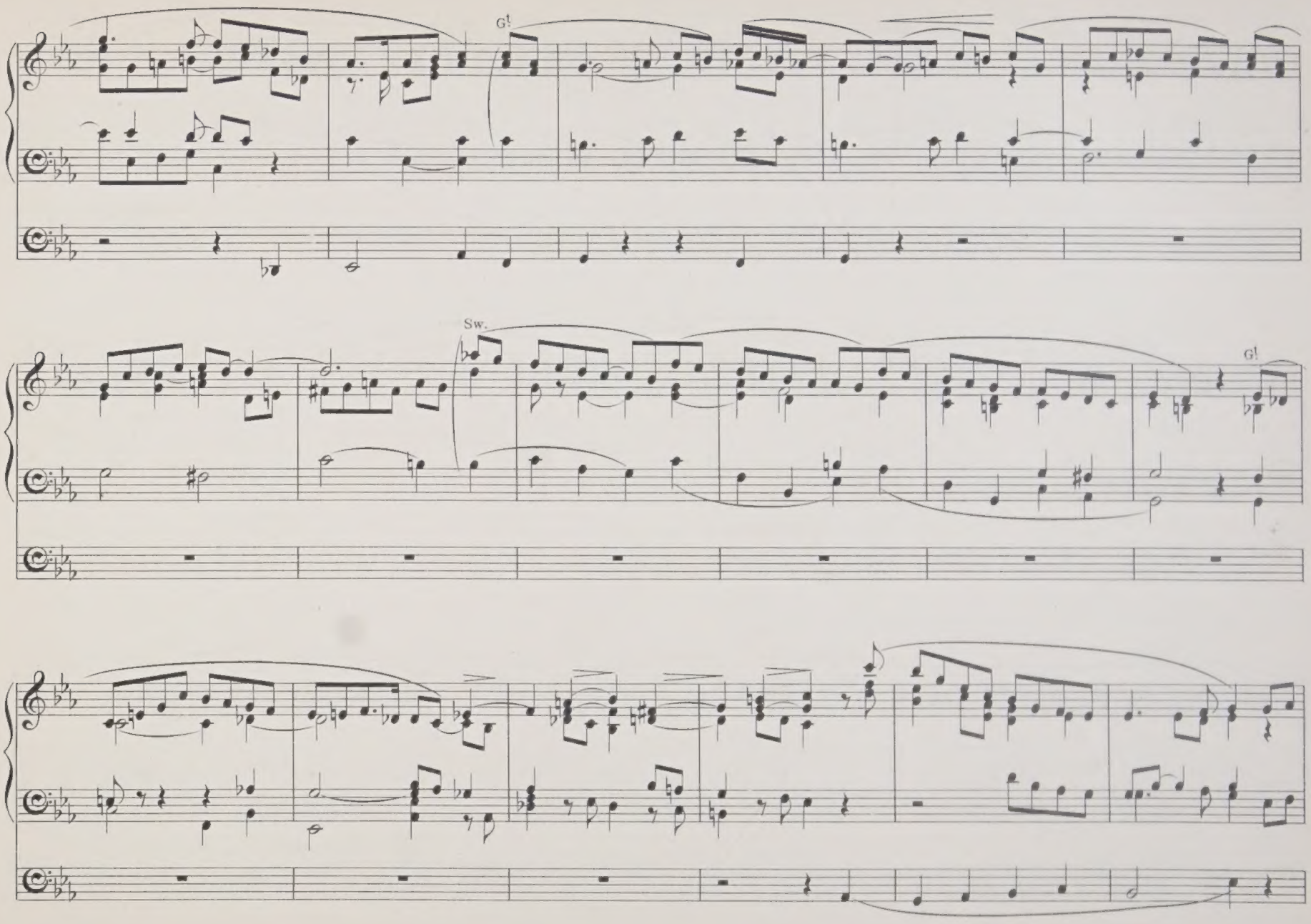

M.M. ♩=112.
G! Soft 8 ft Stops.
S. S. Wesley.
MANUAL.
PEDAL.
G! to Ped. (no 16 ft Stop.)
Sw. 8 ft & Oboe.
G!
add 8 ft
mf
Sw.

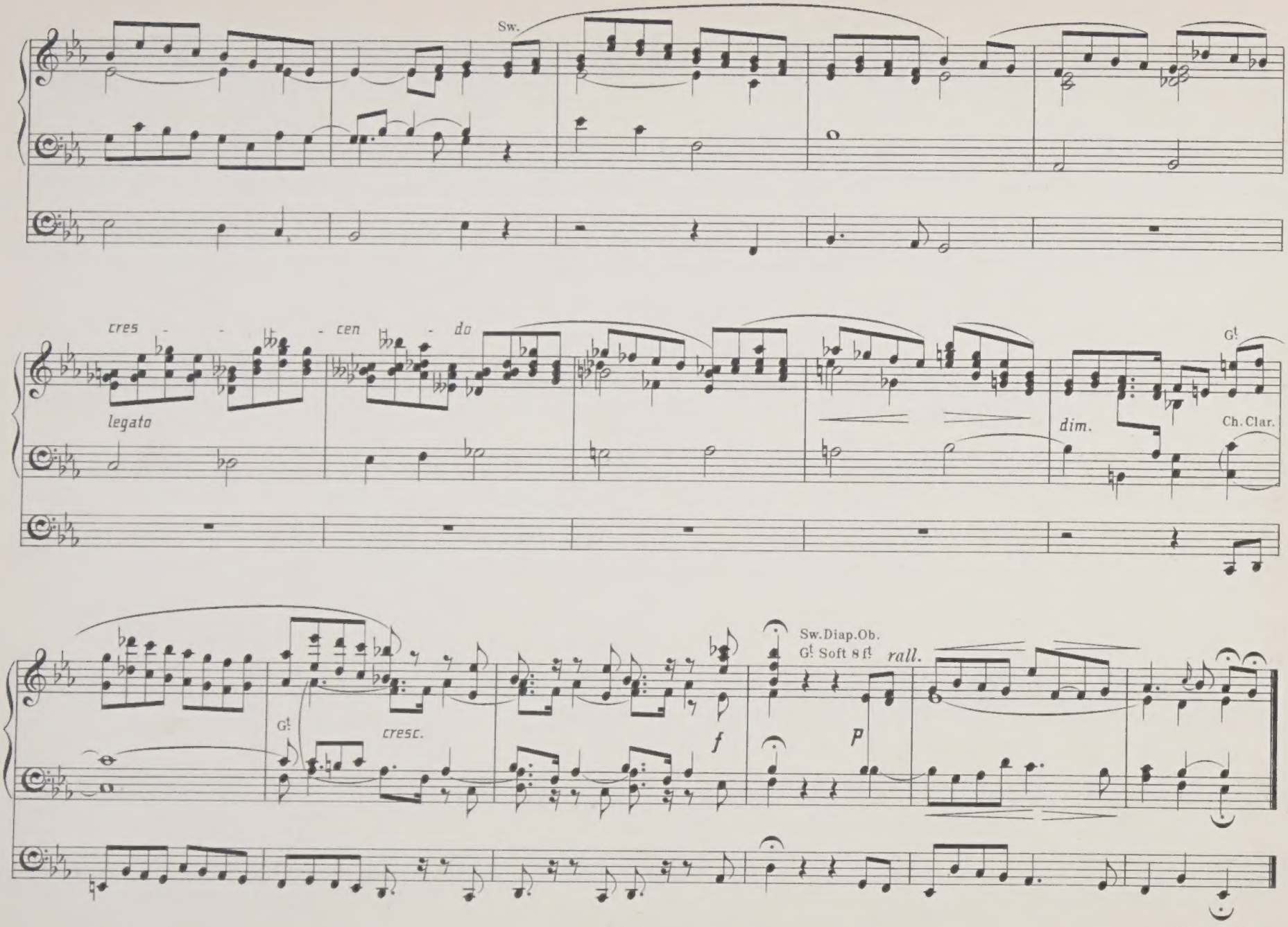

couple Sw.
add 16 ft to Ped.


Ch.Clar.
add to Sw.
G!


add to G!
Sw. Full.
G!


Reduce Gt. & Sw.
Sw.
mf


G!
Sw.
G!



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ORIGINAL COMPOSITIONS FOR THE ORGAN

BY

SAMUEL SEBASTIAN WESLEY, Mus. Doc.

EDITED BY

G. M. GARRETT, M.A., Mus. D.

		s.	d.
1.	ANDANTE IN G (3-4 Time)	1	0
2.	LARGHETTO WITH VARIATIONS IN F SHARP MINOR	1	0
3.	ANDANTE IN E FLAT (2-4 Time)	1	0
4.	ANDANTE IN E FLAT (C Time)	1	6
5.	ANDANTE IN F	1	6
6.	CHORAL SONG AND FUGUE IN C	1	6
7.	VOLUNTARY (GRAVE and ANDANTE)	1	0
8.	ANDANTE CANTABILE IN G (C Time)	1	0
9.	INTRODUCTION AND FUGUE (C Sharp minor) ...	2	0
9A.	Ditto Ditto (First Edition) ...	1	6
10.	NATIONAL ANTHEM WITH VARIATIONS IN G ...	2	0

A SELECTION OF PSALM TUNES

ARRANGED AS STUDIES FOR THE ORGAN WITH PEDAL OBBLIGATO.

		s.	d.
11.	PSALM TUNES (*St. Stephen, St. Matthew, 104th Psalm*) ..	1	6
12.	Ditto (*St. David, St. Bride, St. Ann, 100th Psalm*) ...	1	6
13.	PSALM TUNES (*Westminster, Angel's Hymn, Irish, St. Mary*) ...	1	6
14.	Ditto (*Windsor, Liverpool, Bedford, Manchester*) ...	1	0

No. 5.

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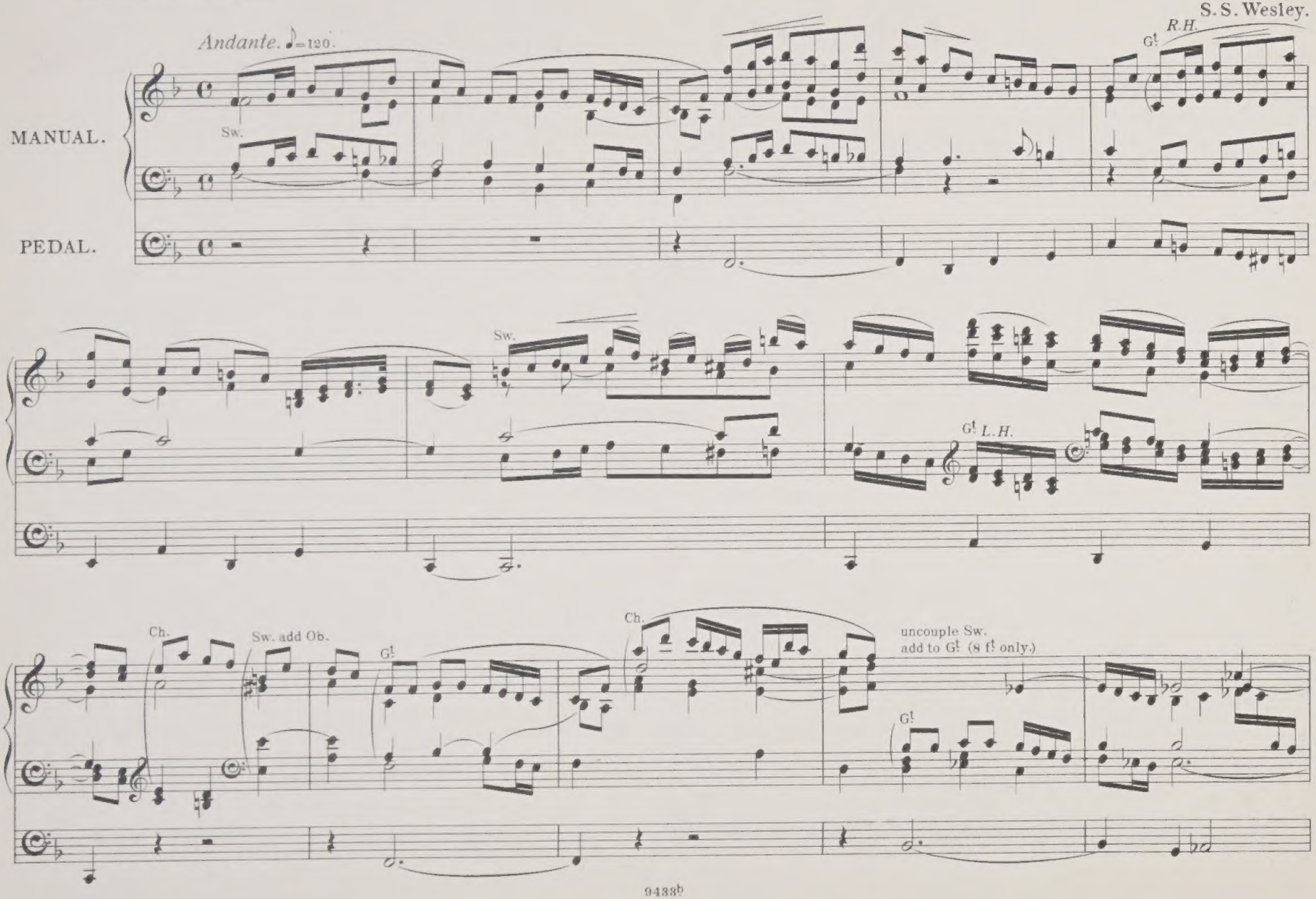
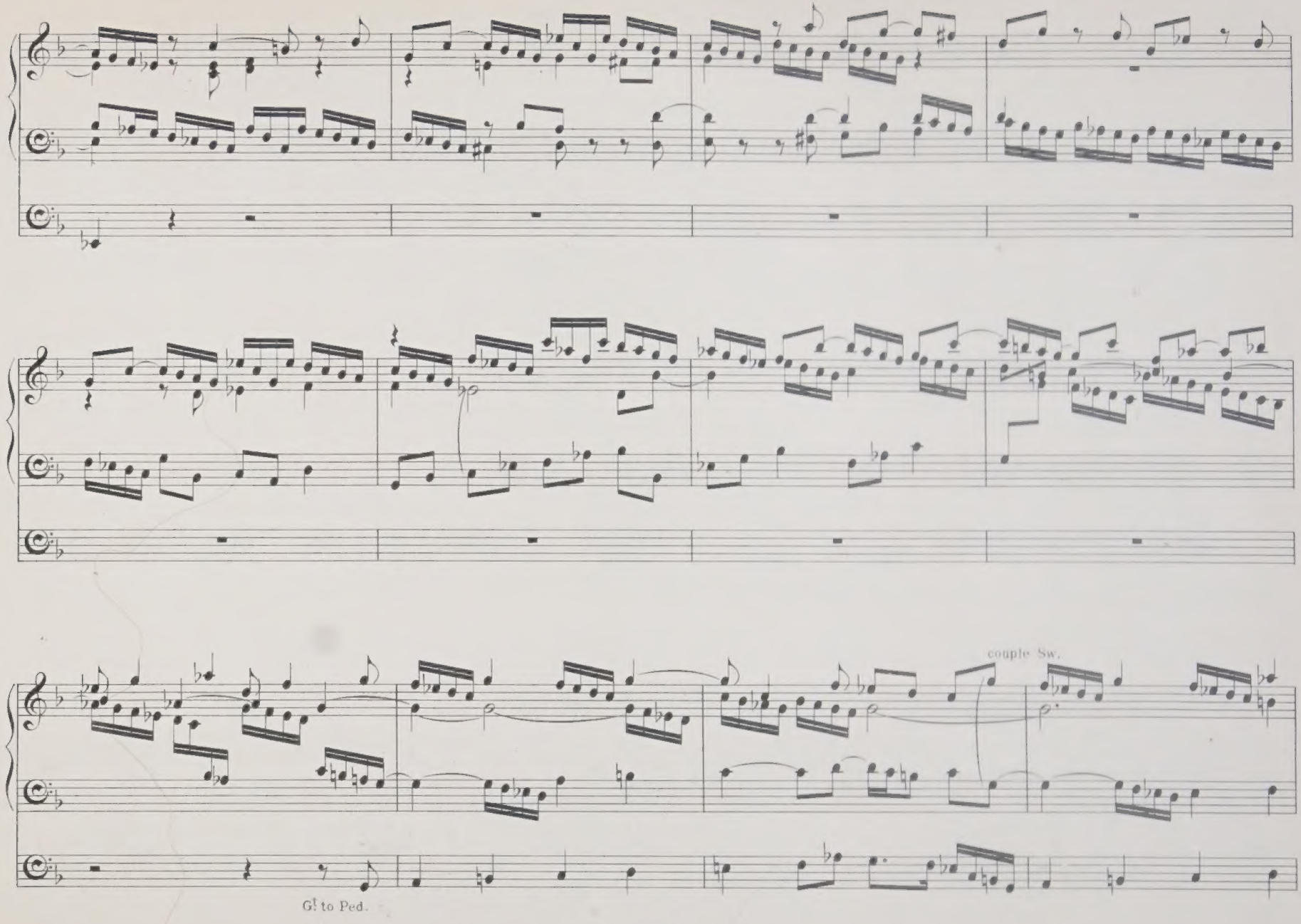
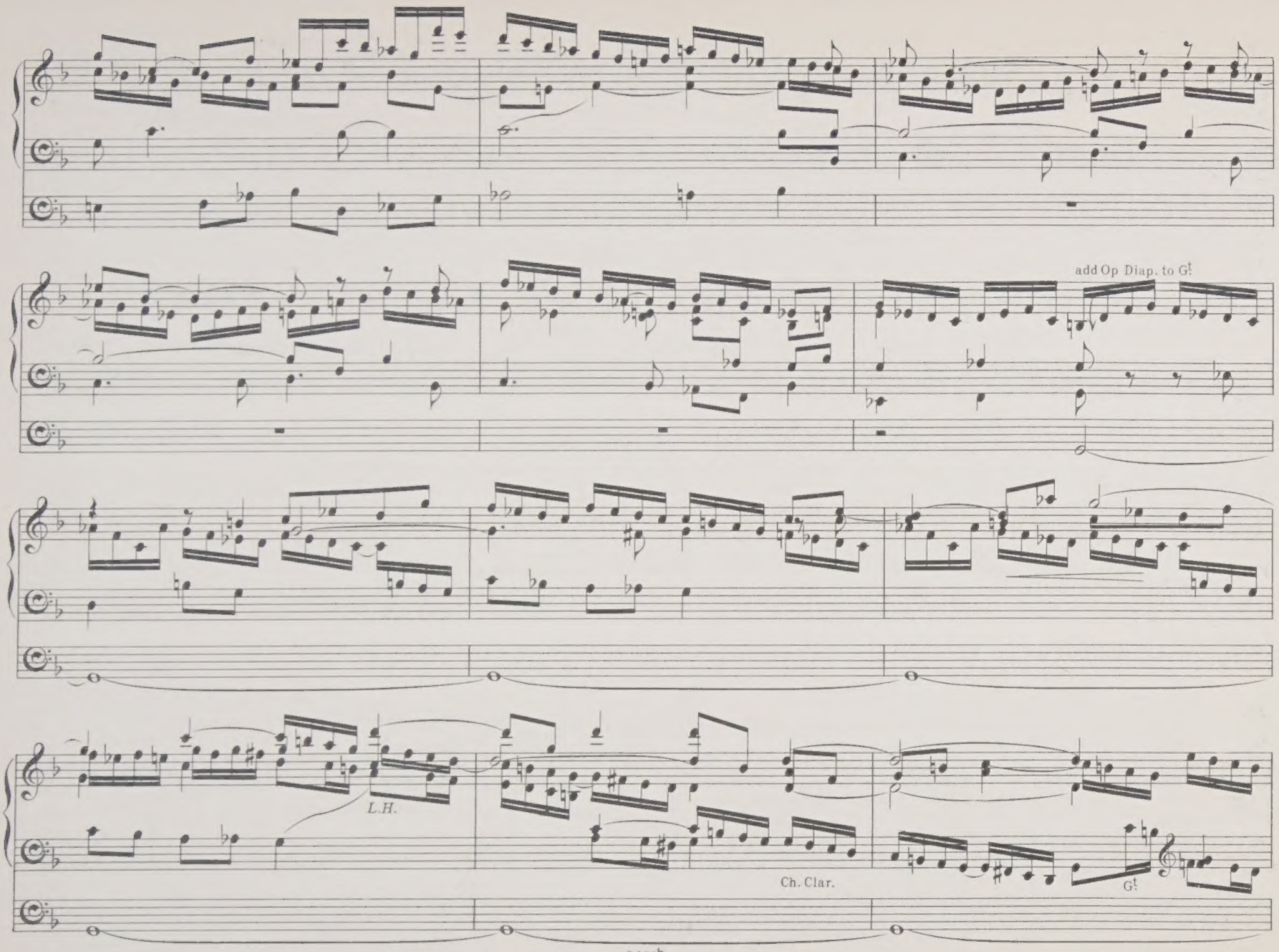
G! Soft 8 f! Gamba (or Clarabella.) Sw. coupled.
Sw. Soft 8 f! Stops. without Reed
Choir. Soft, clear, 8 f! Stops.
Ped. Soft 16 & 8 f! Sw. to Ped.

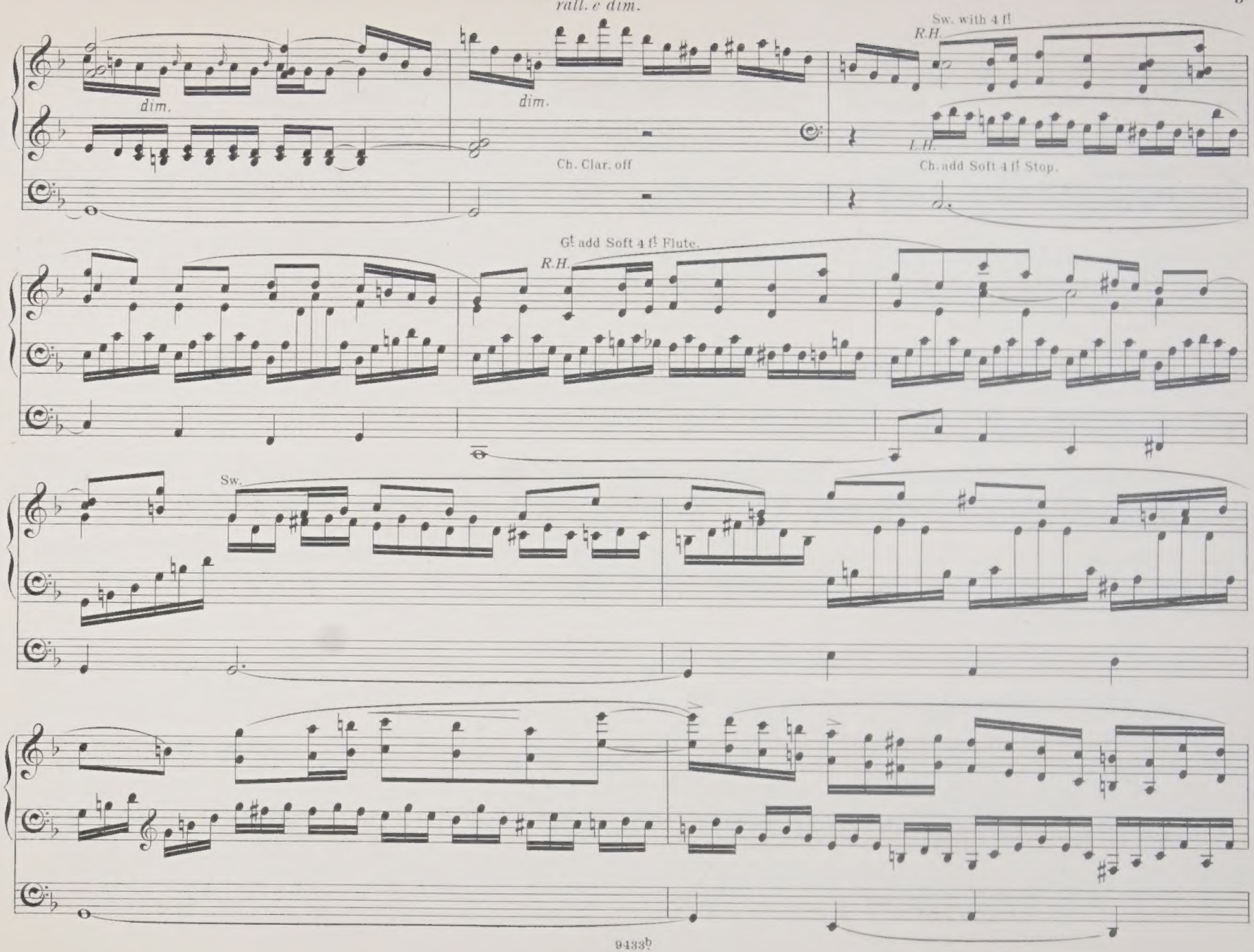
ANDANTE in F.

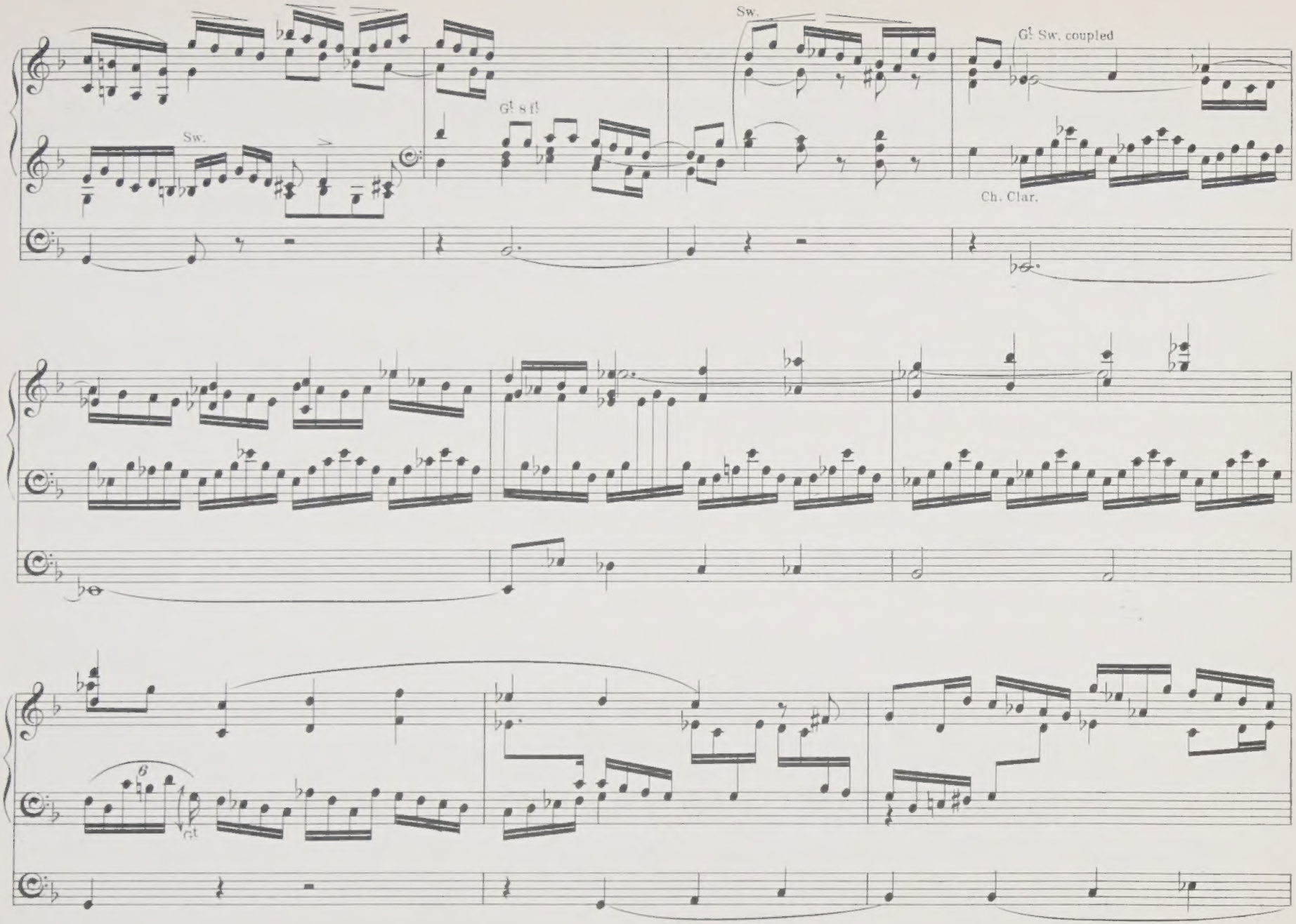
S. S. Wesley.

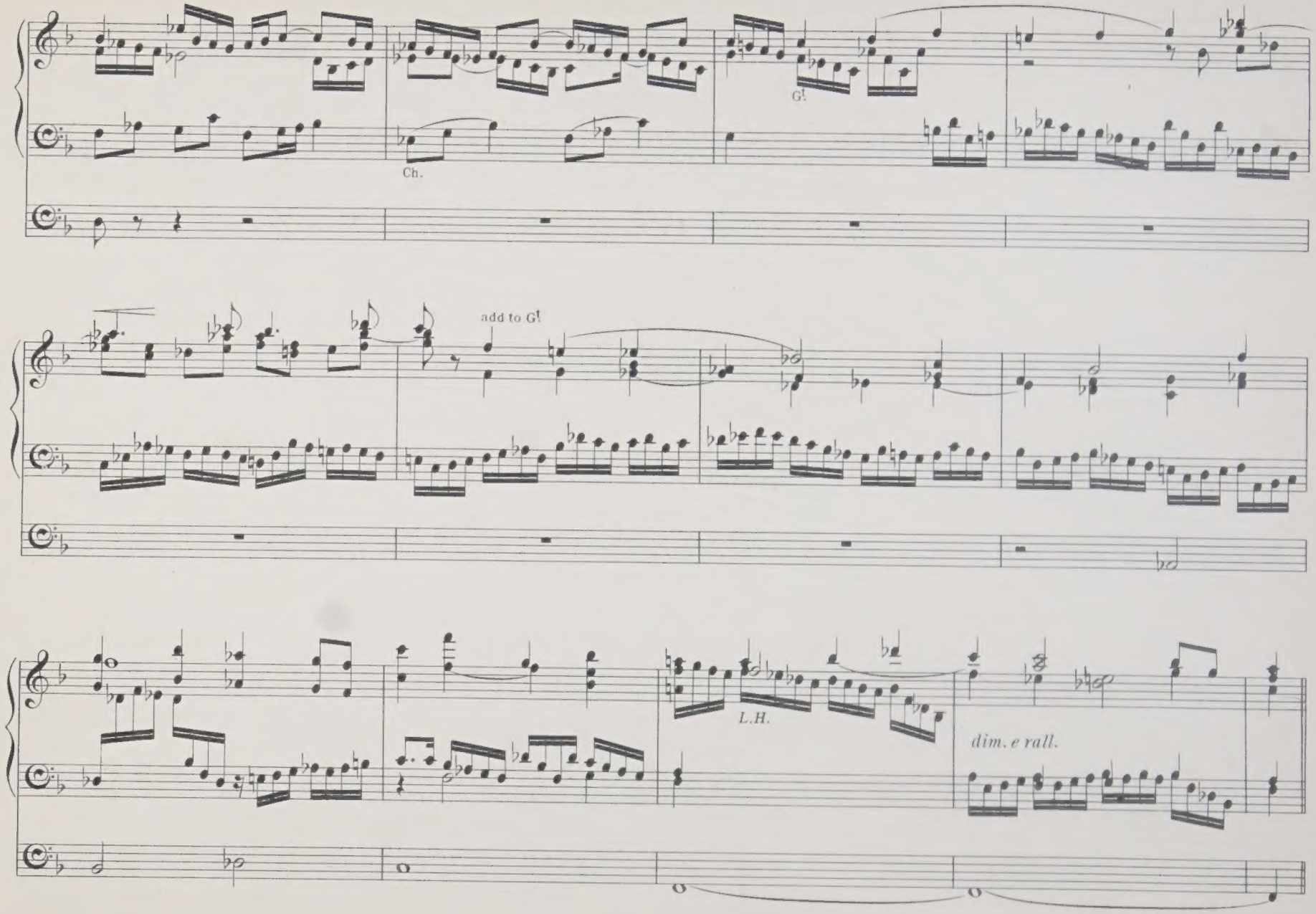


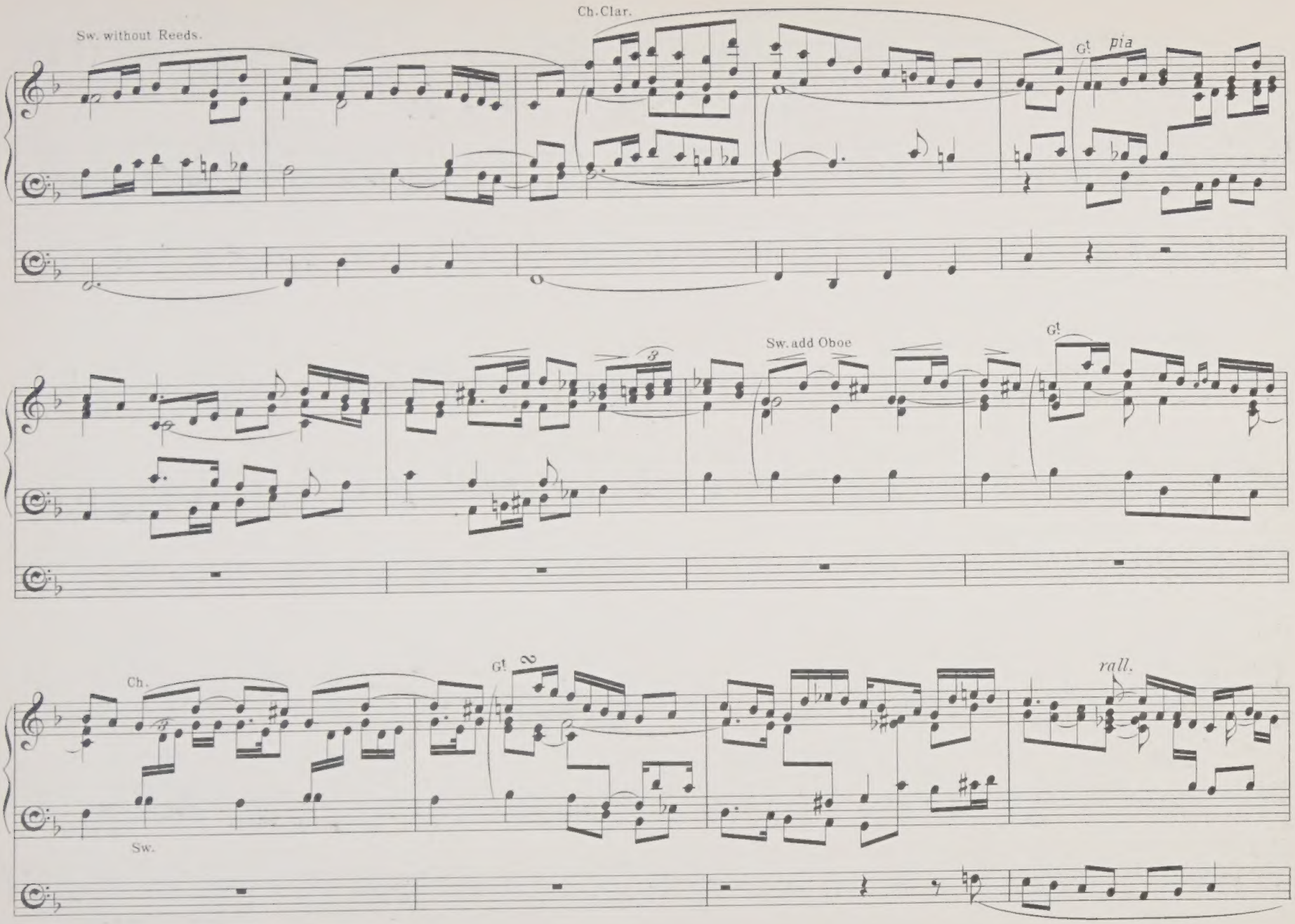

couple Sw.
G! to Ped.

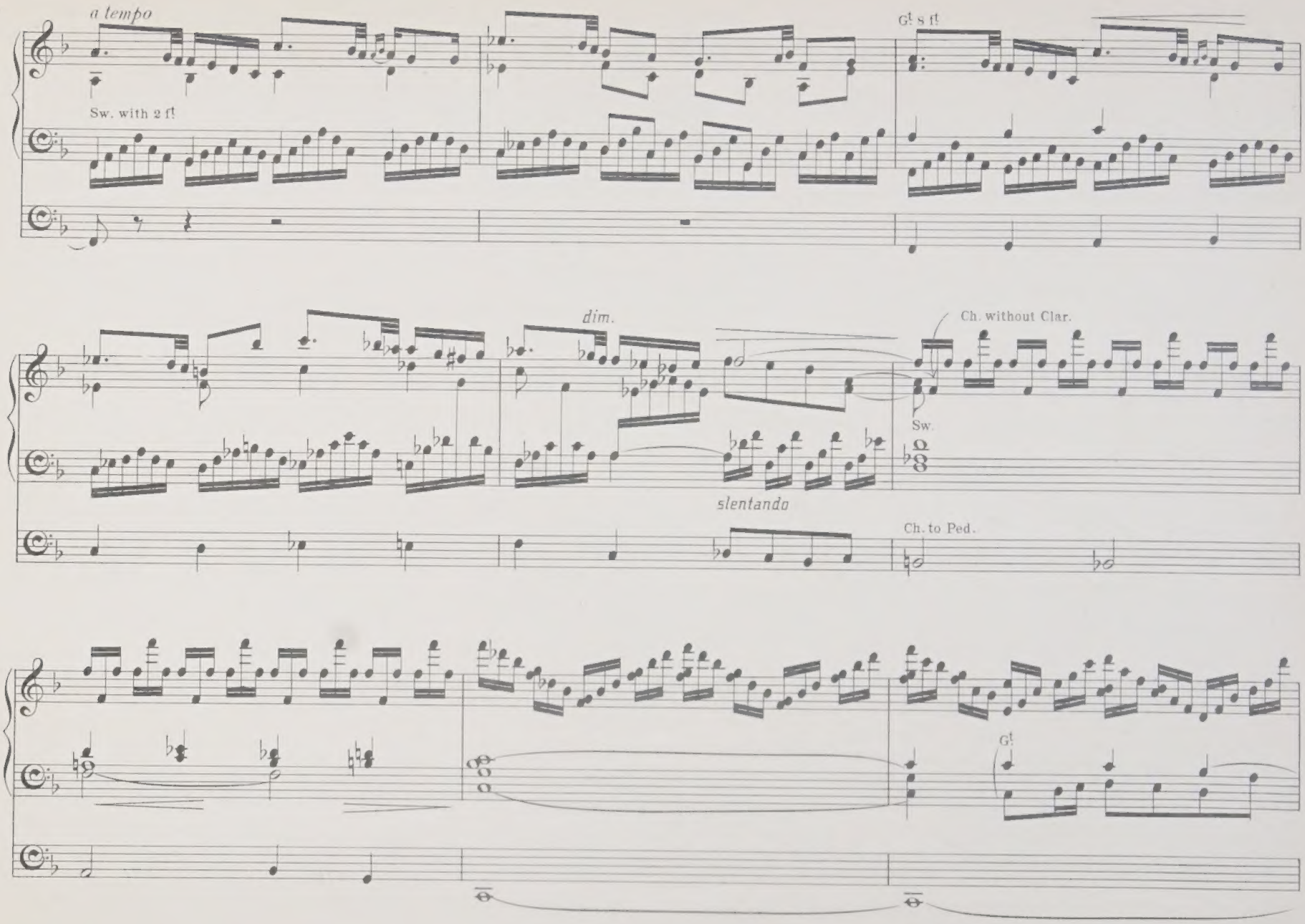

add Op Diap. to G!
L.H.
Ch. Clar.
G!

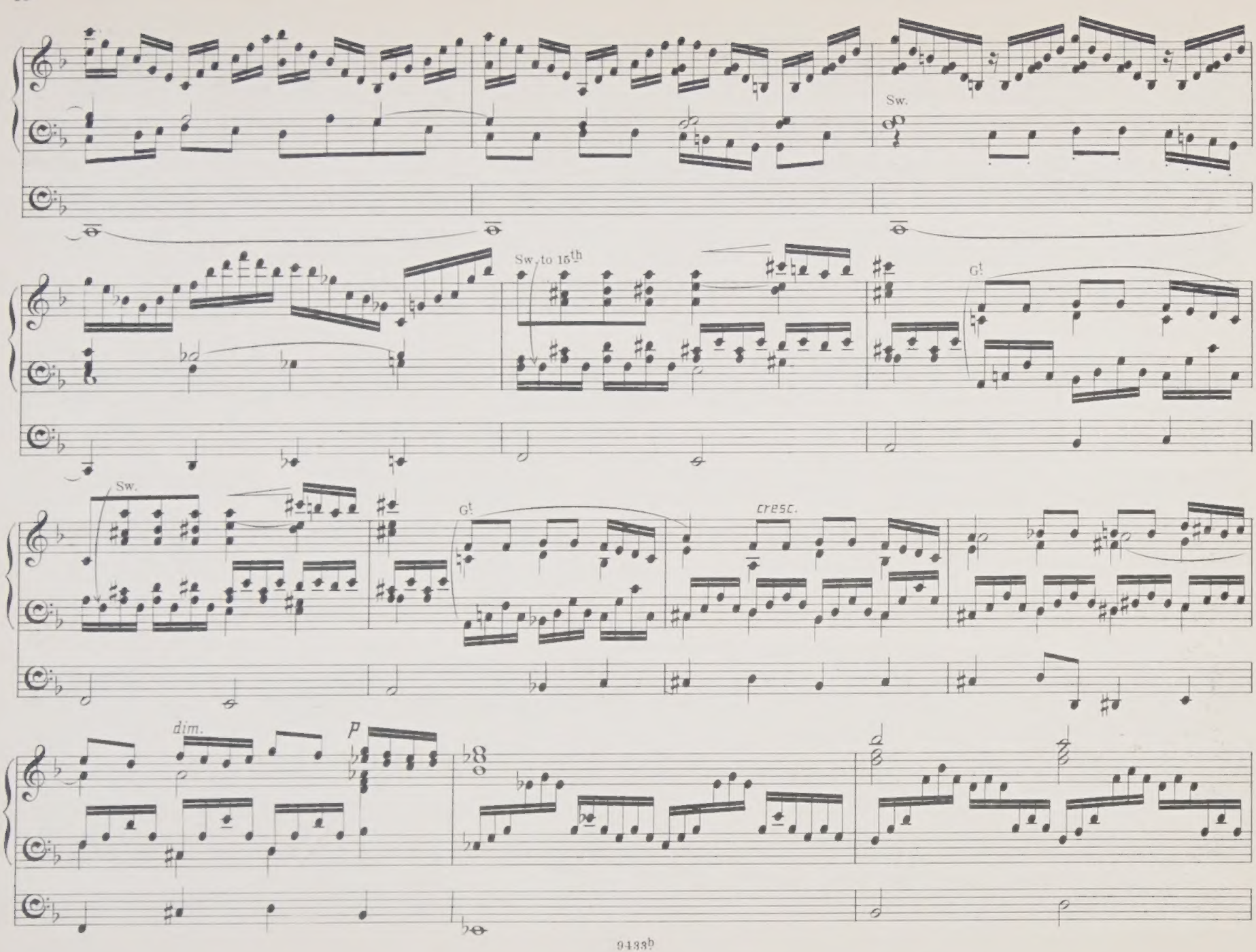

rall. e dim.
dim.
dim.
Sw. with 4 ft
R.H.
L.H.
Ch. Clar. off
Ch. add Soft 4 ft Stop.
G! add Soft 4 ft Flute.
R.H.
Sw.

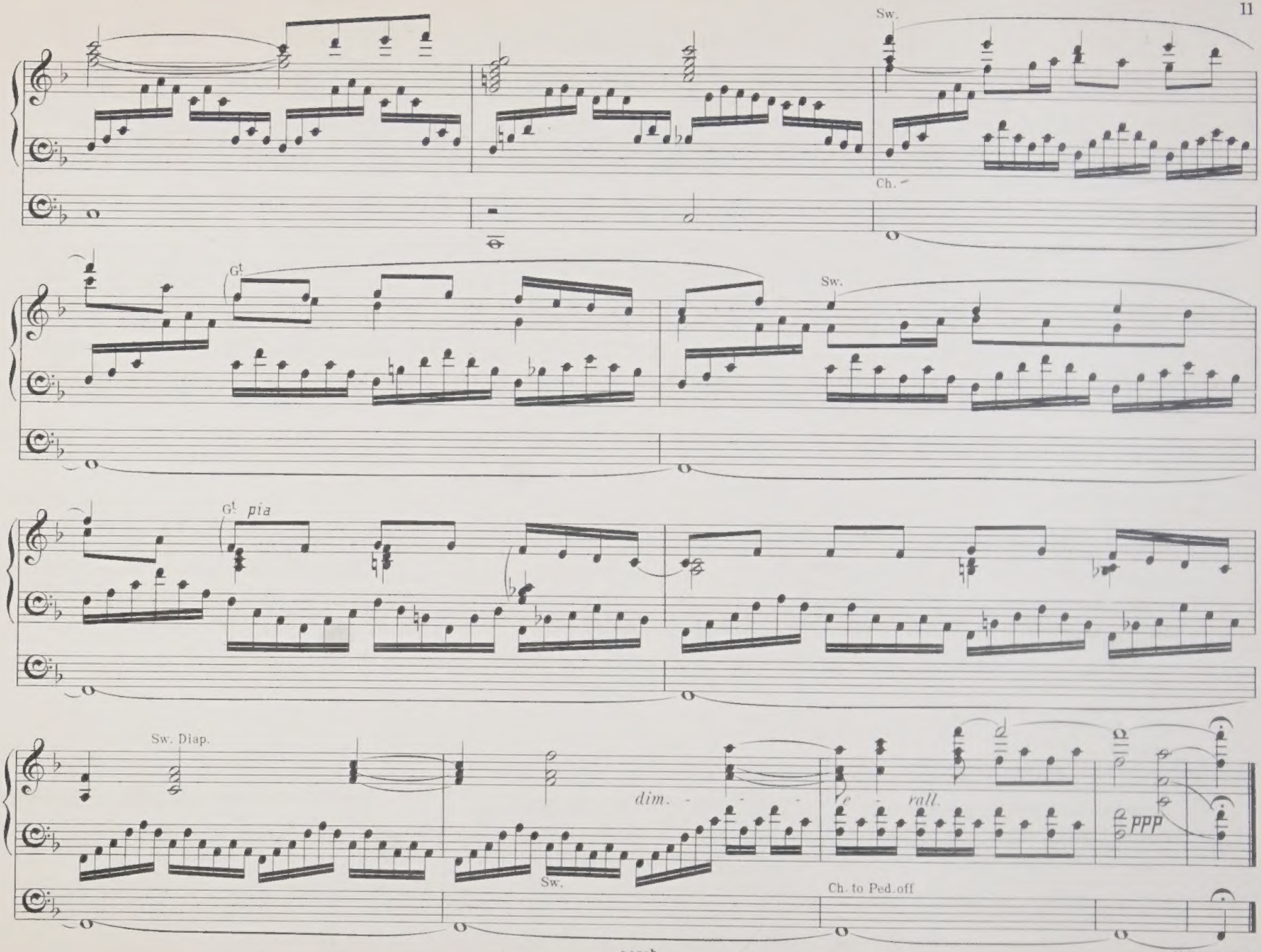

Sw.
Gt 8 ft
Sw.
Gt Sw. coupled
Ch. Clar.
Gt


Ch.
G!
add to G!
L.H.
dim. e rall.


Sw. without Reeds.
Ch. Clar.
Gt
pia
Sw. add Oboe
Gt
Ch.
Sw.
Gt
rall.


a tempo
Sw. with 2 ft
G! 8 ft
dim.
slentando
Ch. without Clar.
Sw.
Ch. to Ped.
G!


Sw.
Sw. to 16th
G!
Sw.
G!
cresc.
dim.
p



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THE ORGAN WORKS OF J. S. BACH,

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

	s.	d.
Book I.—EIGHT SHORT PRELUDES AND FUGUES	2	6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO	3	0

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA	3	0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL	3	0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL	3	0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES	3	0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

	s.	d.
Book VII.—PRELUDES AND FUGUES	3	0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES	3	0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES	3	0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES	3	0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS	3	0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c.	3	0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

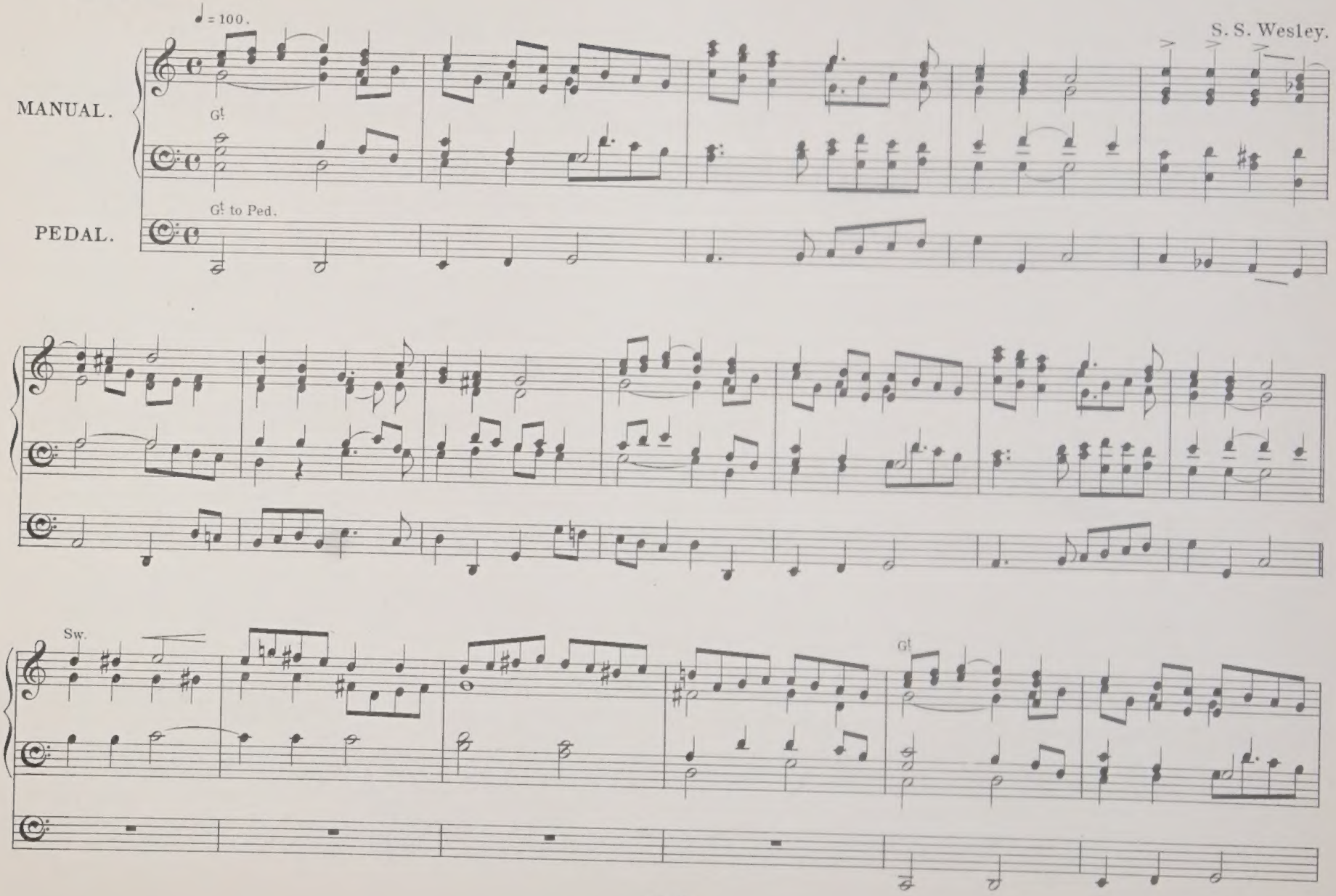
LONDON & NEW YORK: NOVELLO, EWER AND CO.

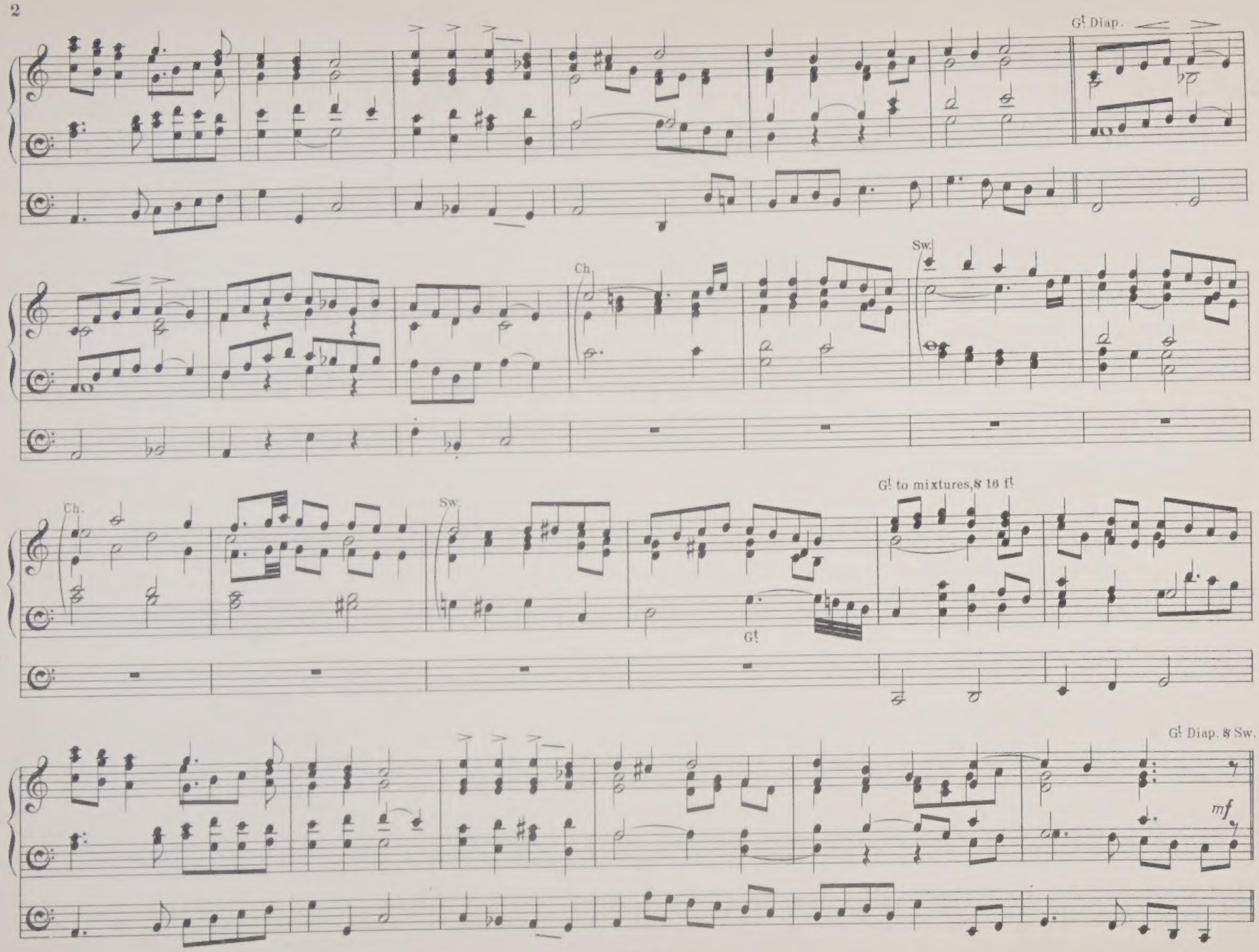
Great 8.4 8 2 ft Sw. coupled throughout.
Sw. Full without 16 ft reed.
Ch. Full without reeds.
Ped. 16 8 8 ft

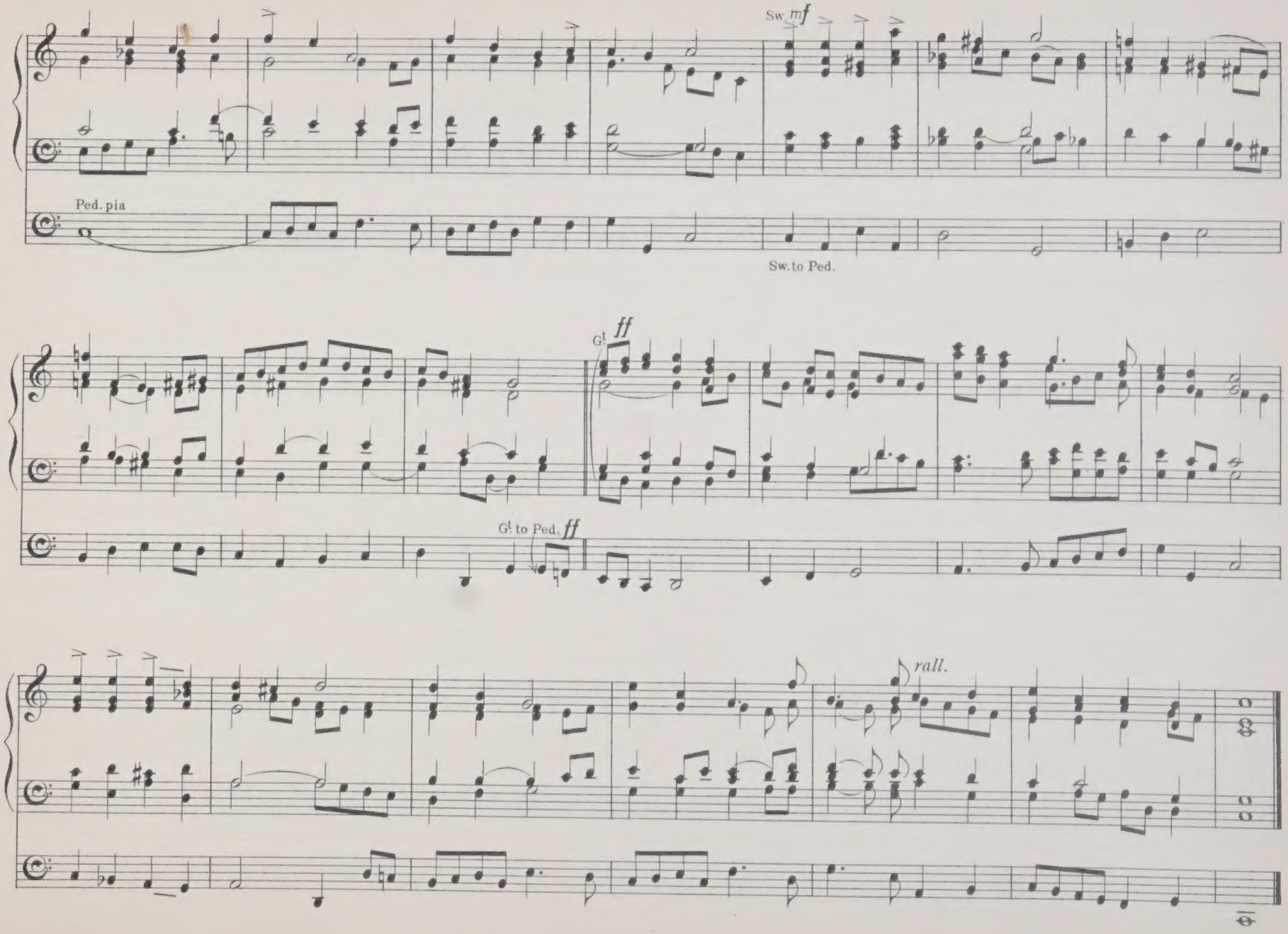
CHORAL SONG.

♩ = 100.

S. S. Wesley.

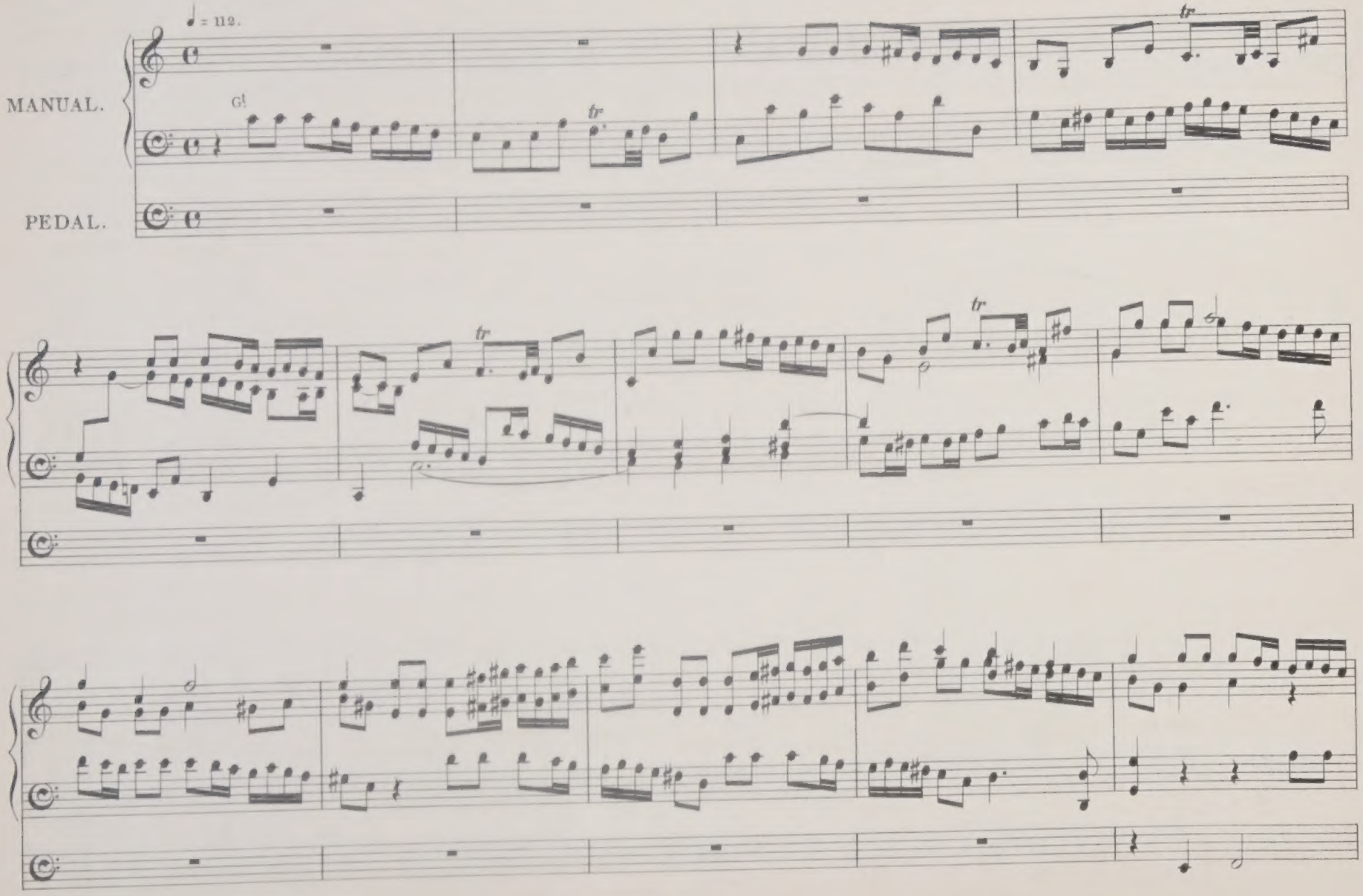


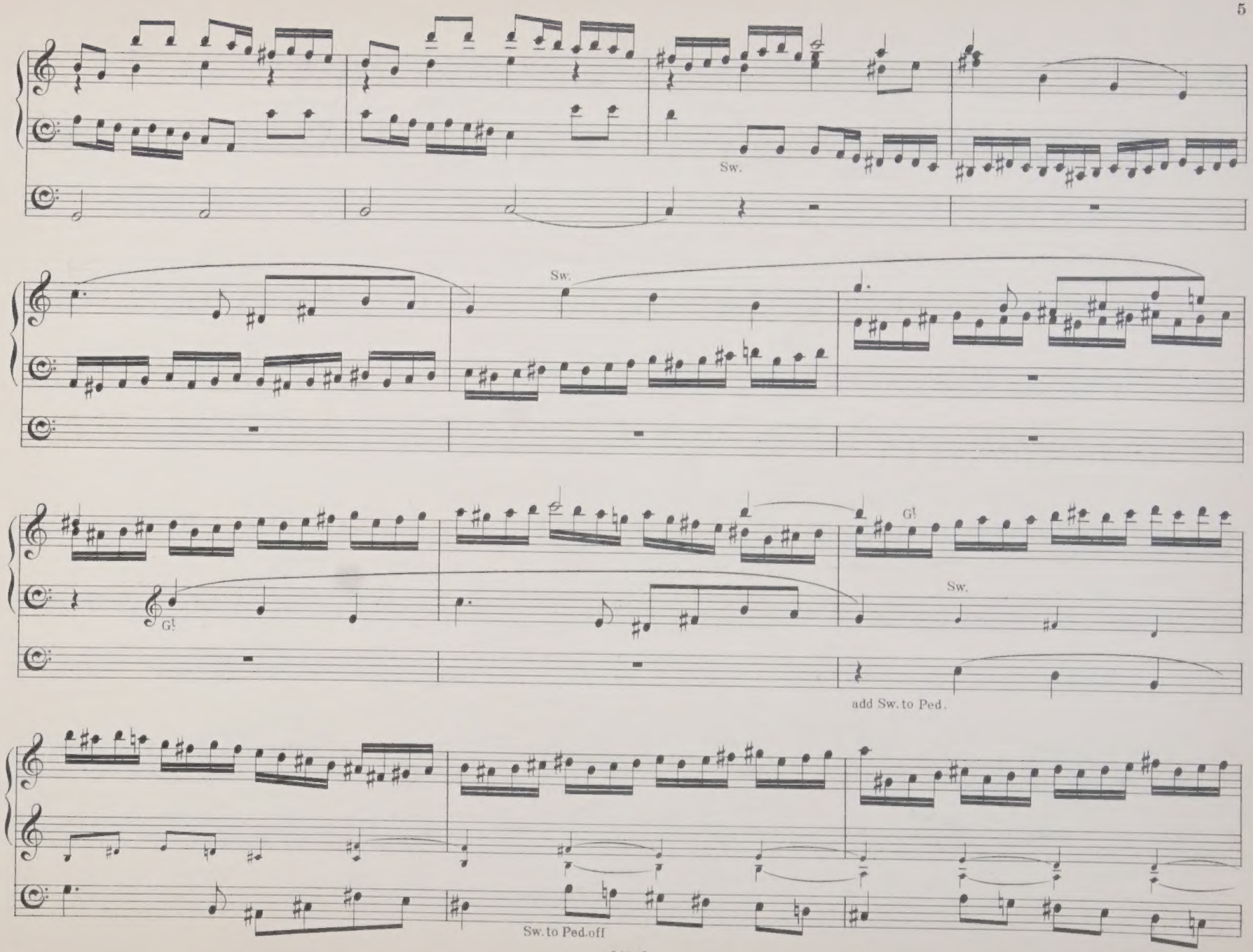

Gt Diap.
Ch.
Sw.
Ch.
Sw.
Gt
Gt to mixtures, 8 16 ft
Gt Diap. 8 Sw.
mf

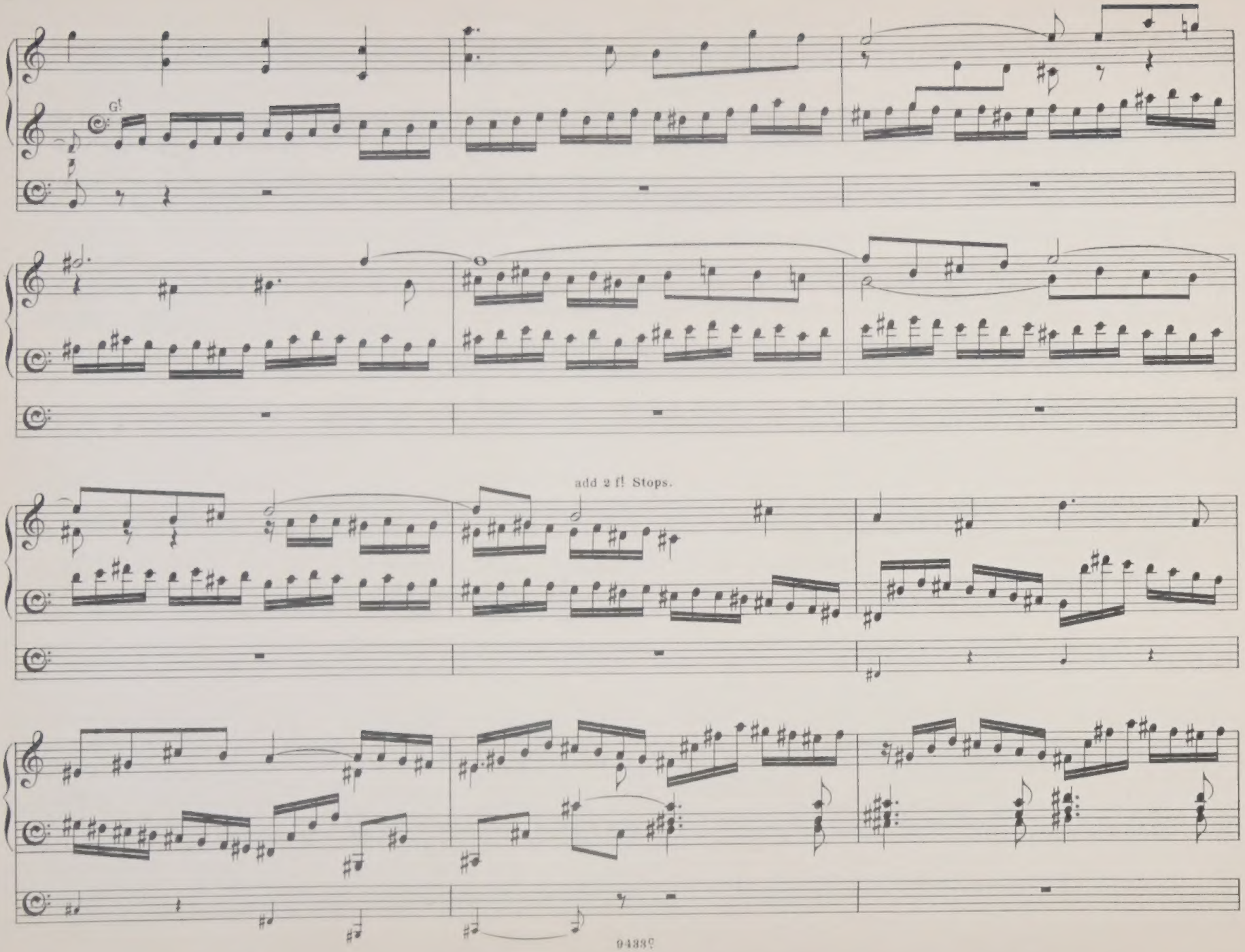

Sw. mf
Ped. pia
Sw. to Ped.
Gt. ff
Gt. to Ped. ff
rall.

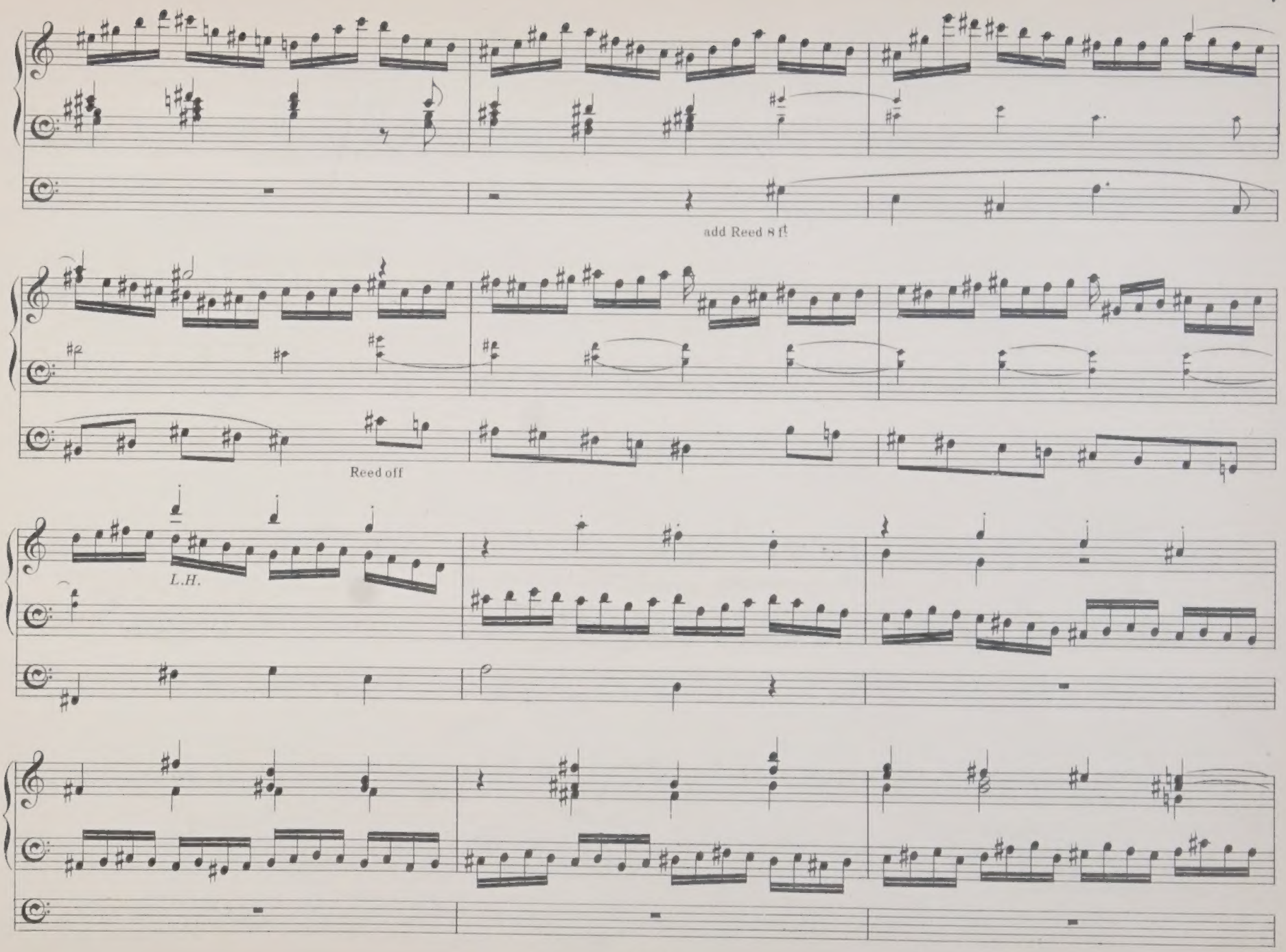
G! 8 8 4 f! Stops.
Sw. 8. 4 8 2 f! Stops with 8 8 4 f! Reeds.
Ped. 16 8 8 f! Stops. G! to Ped.

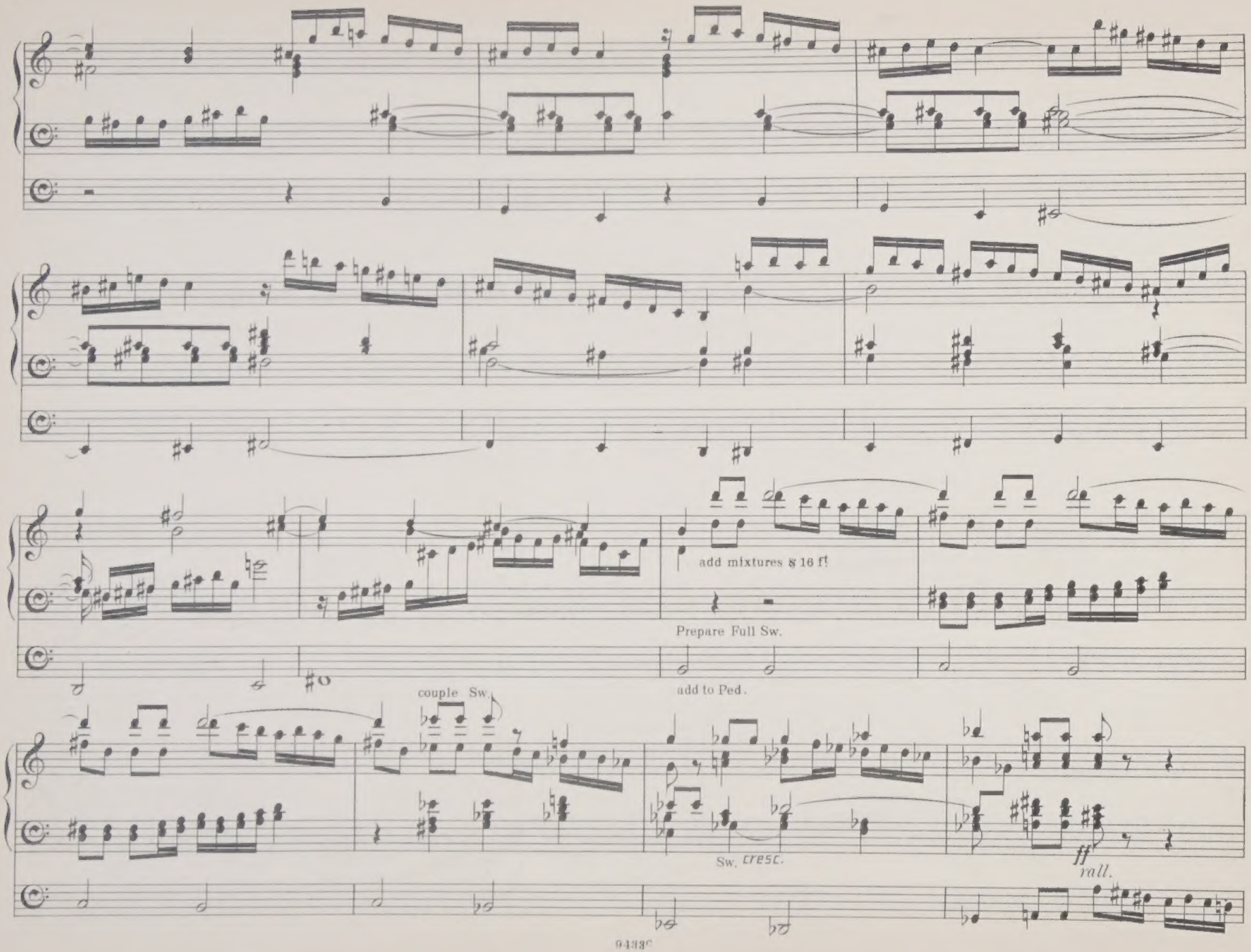
FUGUE.

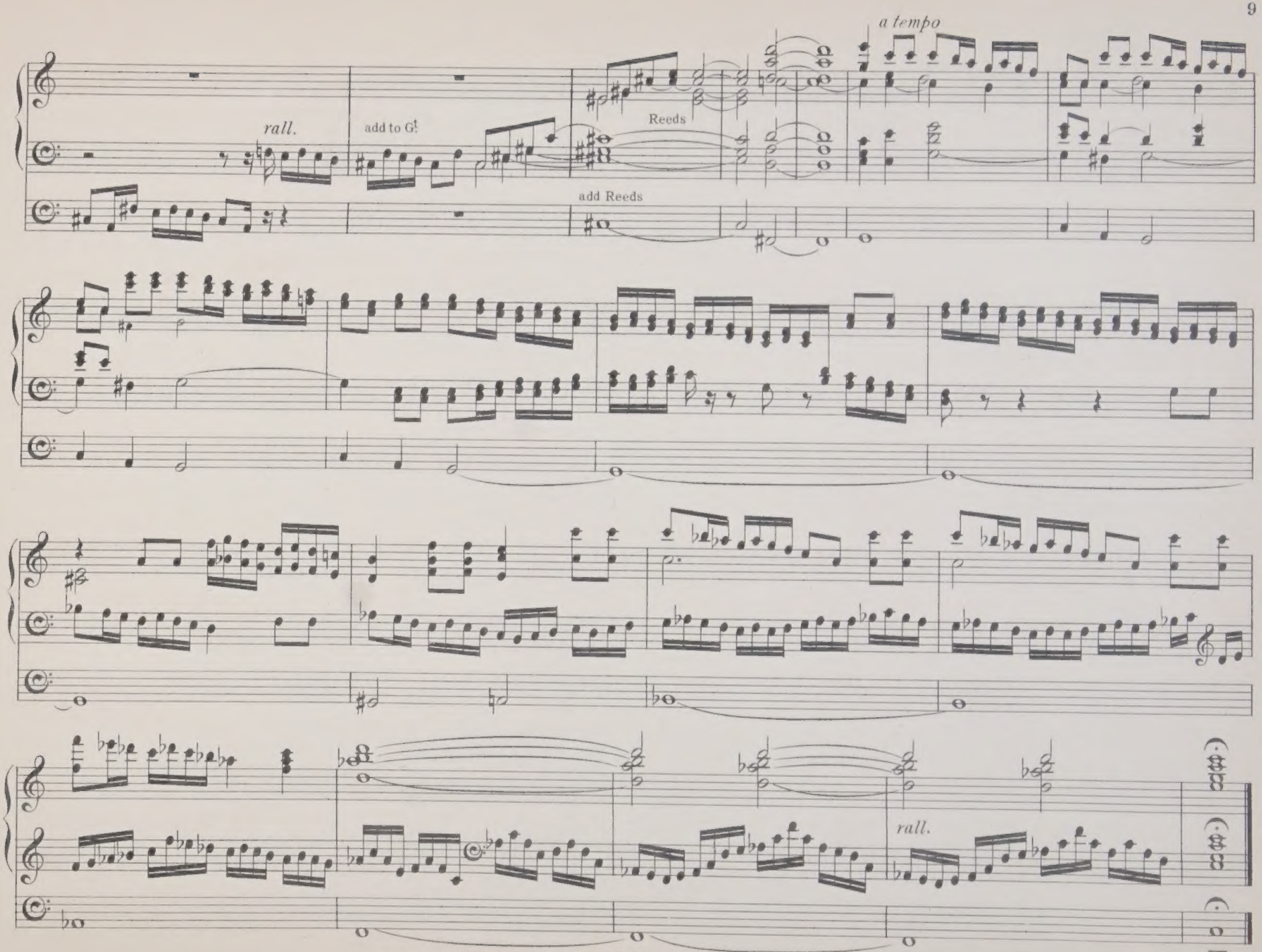



Sw.
Sw.
G!
G!
Sw.
add Sw. to Ped.
Sw. to Ped. off


G!
add 2 fl. Stops.


add Reed 8 ft
Reed off
L.H.


add mixtures 8 16 ft
Prepare Full Sw.
add to Ped.
couple Sw.
Sw. cresc.
ff
rall.


a tempo
rall.
add to G♮
Reeds
add Reeds
rall.

Compositions for the Organ

BY

E. SILAS.

	s.	d.
ALLEGRO MODERATO IN F	1	0
ANDANTE IN D	1	0
PRELUDE IN F MINOR	1	0
ANDANTE IN A FLAT	1	0
FANTASIA IN E MINOR	1	6
PASTORALE IN G....	1	0
CANZONETTA IN E	1	0
ANDANTE IN C MELODY IN C	1	0
INTRODUCTION AND FUGUE IN D	1	0
PRELUDE IN D FUGUE IN C MINOR	1	0

	s.	d.
MARCH IN B FLAT	1	0
SONATA IN F	2	6
MINUETTO IN F	1	0
FANTASIA ON "ST. ANN'S" TUNE	1	6
MELODY IN E MINOR	1	0
FANTASIA IN D MINOR. OP. 117	2	0
FANTASIA IN F MINOR. OP. 118	2	6
ANTIPHON AND INTERLUDE. OP. 119	1	6
PRELUDE AND FUGUE IN D MINOR. OP. 120	1	6
CAPRICCIO. OP. 121	1	6
ELEGY ON THEMES BY HENRY PURCELL	1	0
GRAND FUNERAL MARCH (SCHUBERT). Arranged	1	0

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AND
NOVELLO, EWER AND CO., NEW YORK.

Voluntary.

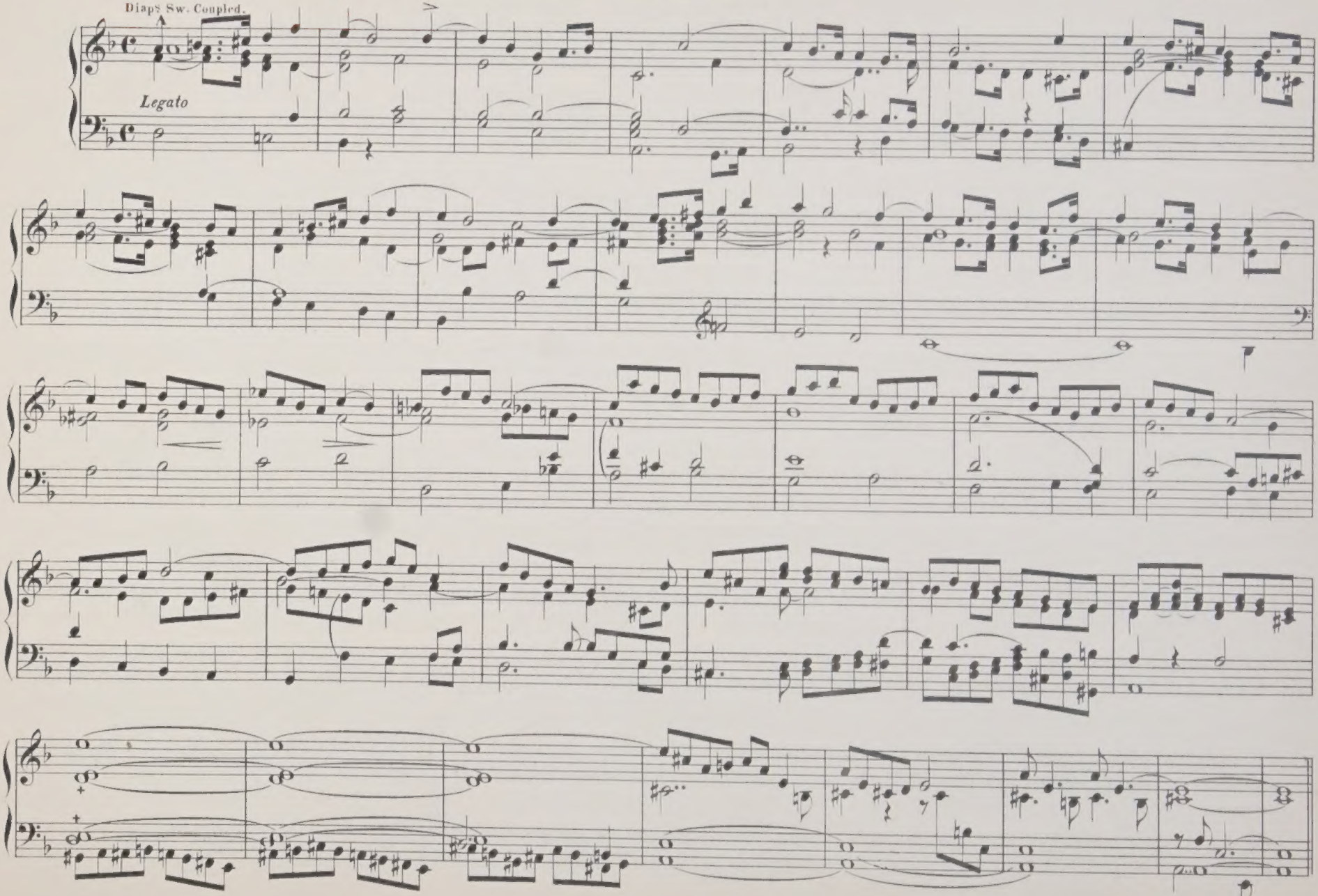
Grave, and Andante.

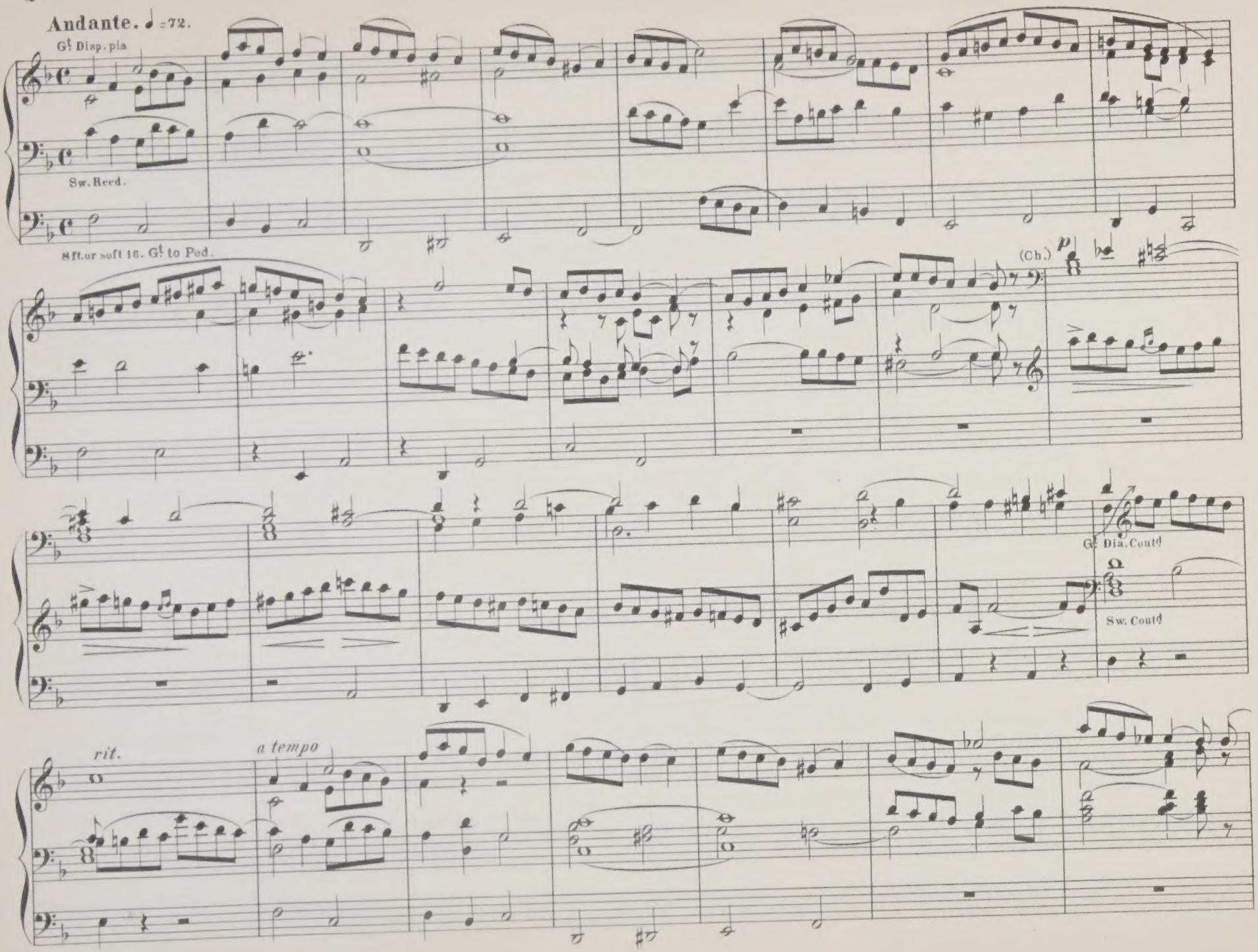
Dr S.S. WESLEY.

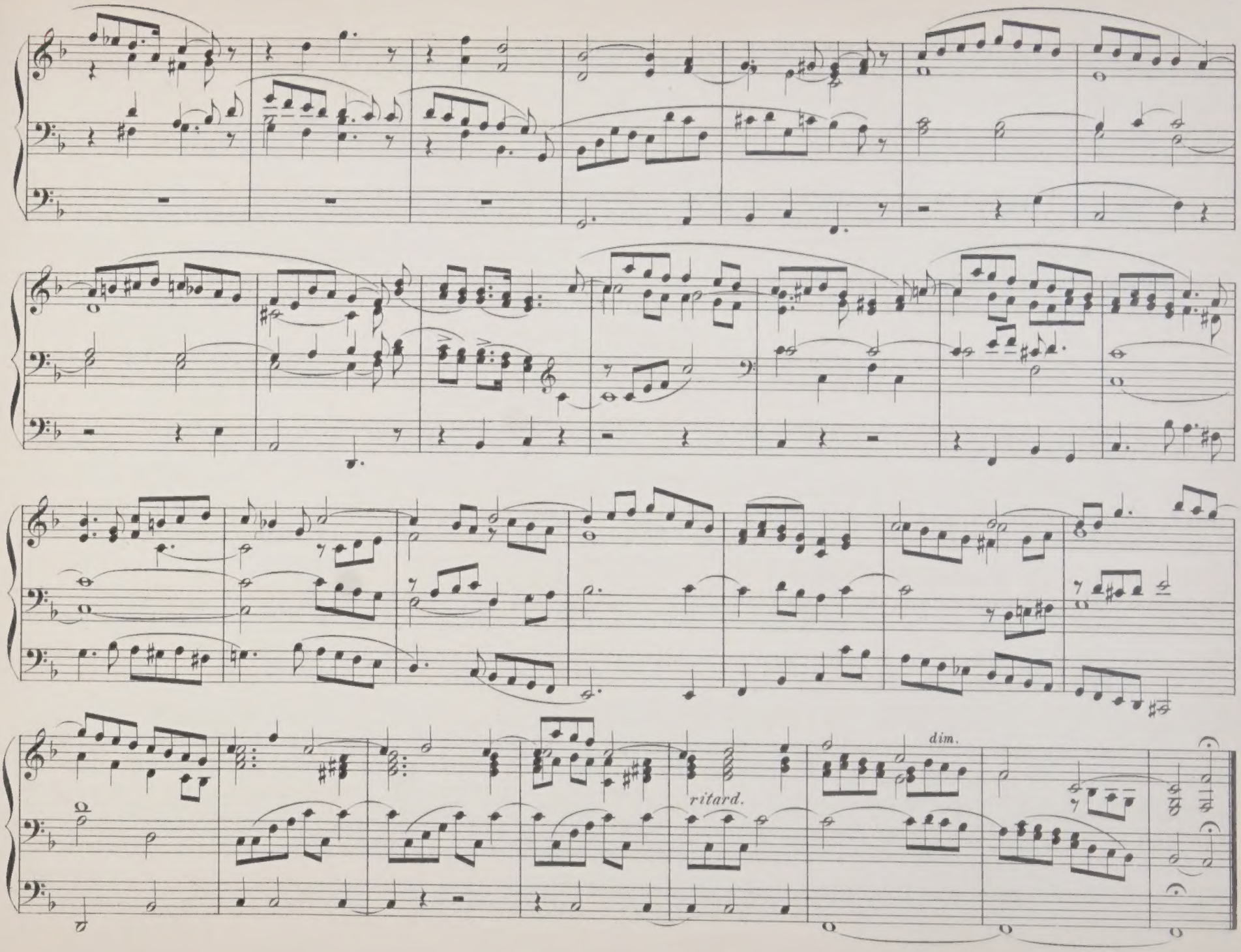
Grave. ♩ = 66.

Diap's Sw. Coupled.

Legato



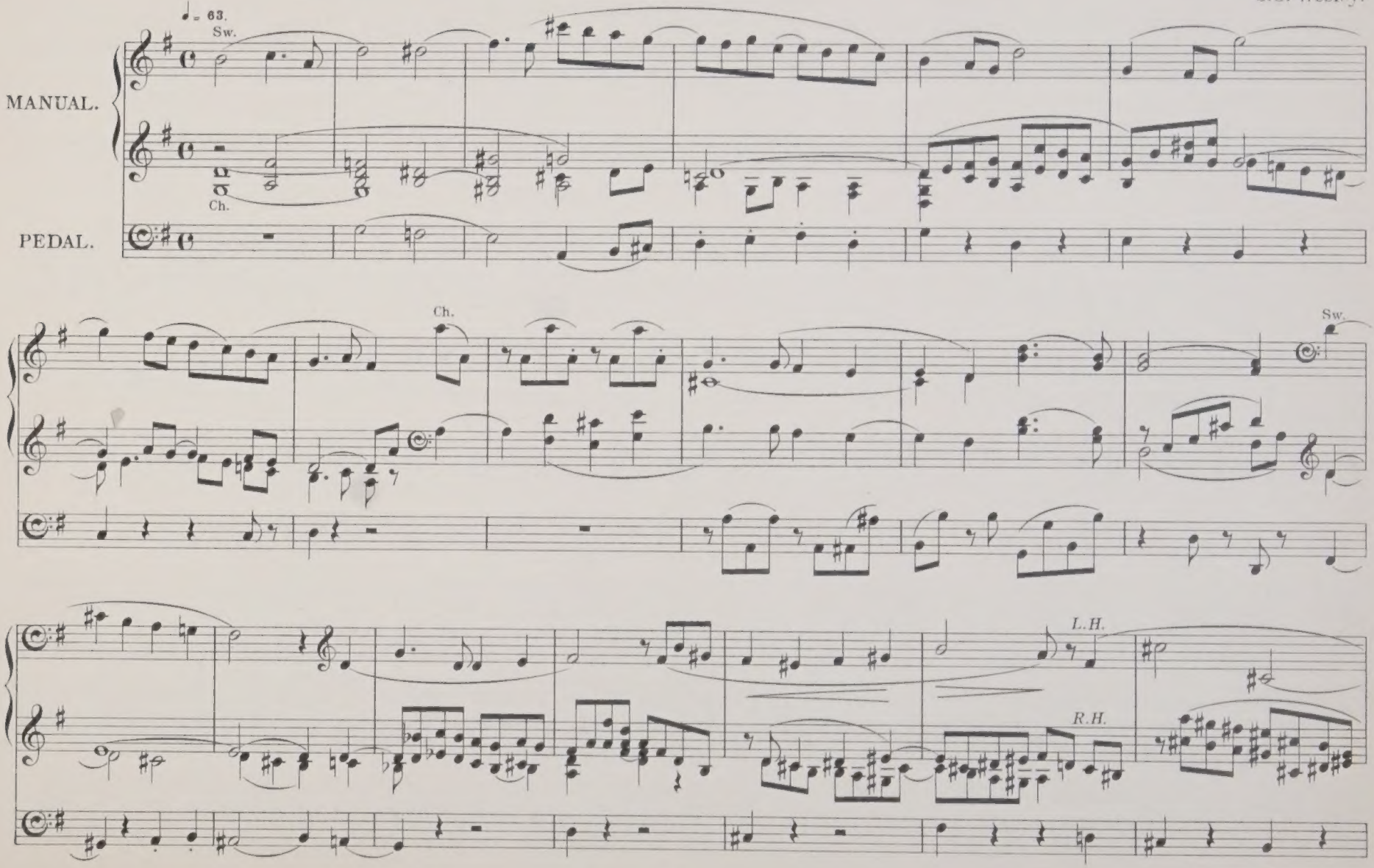

Andante. ♩=72.
Gt Diap. pia
Sw. Reed.
8ft. or soft 16. Gt to Ped.
(Ch.)
p
Gt Dia. Cont.d
Sw. Cont.d
rit.
a tempo

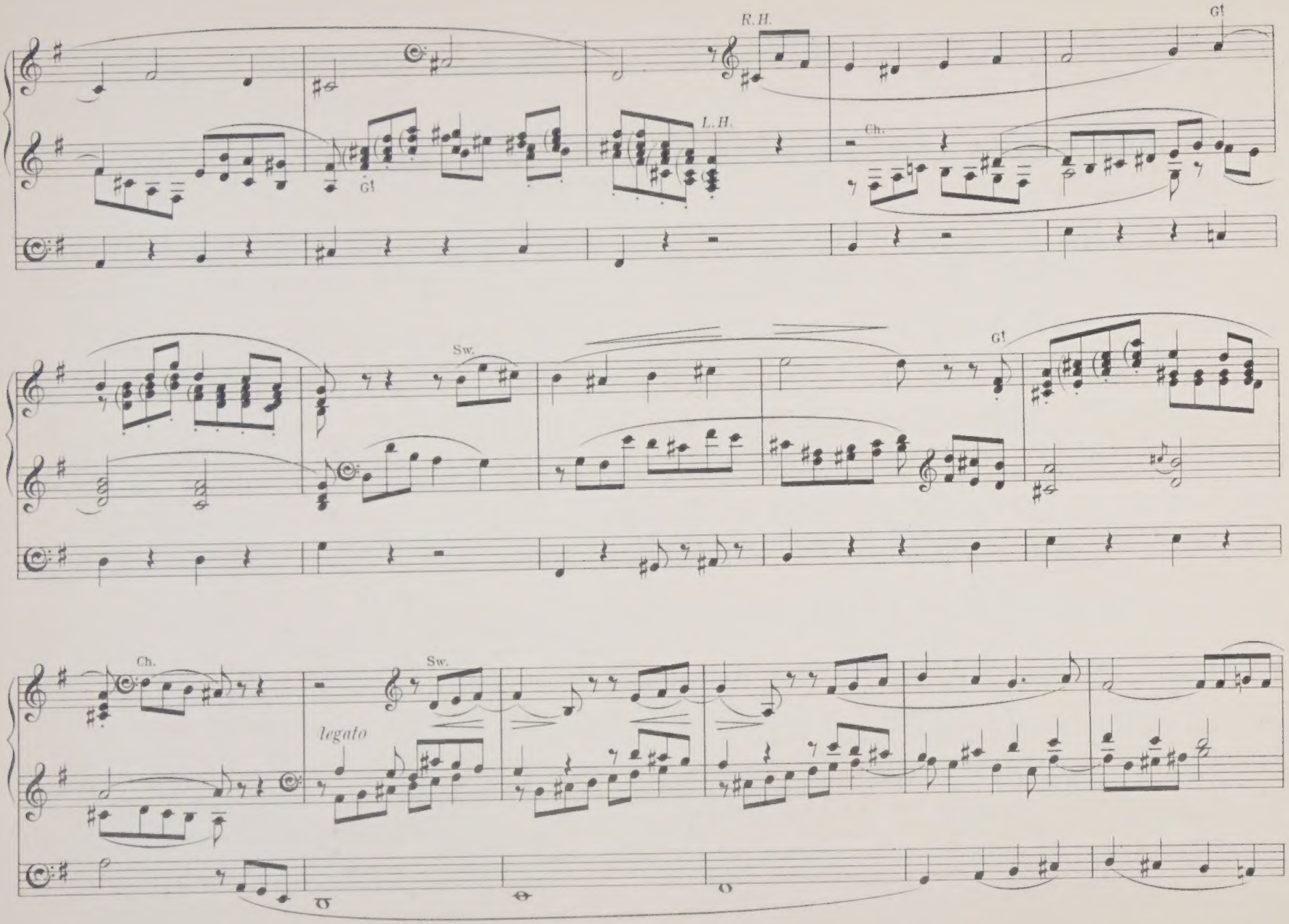

ritard.
dim.

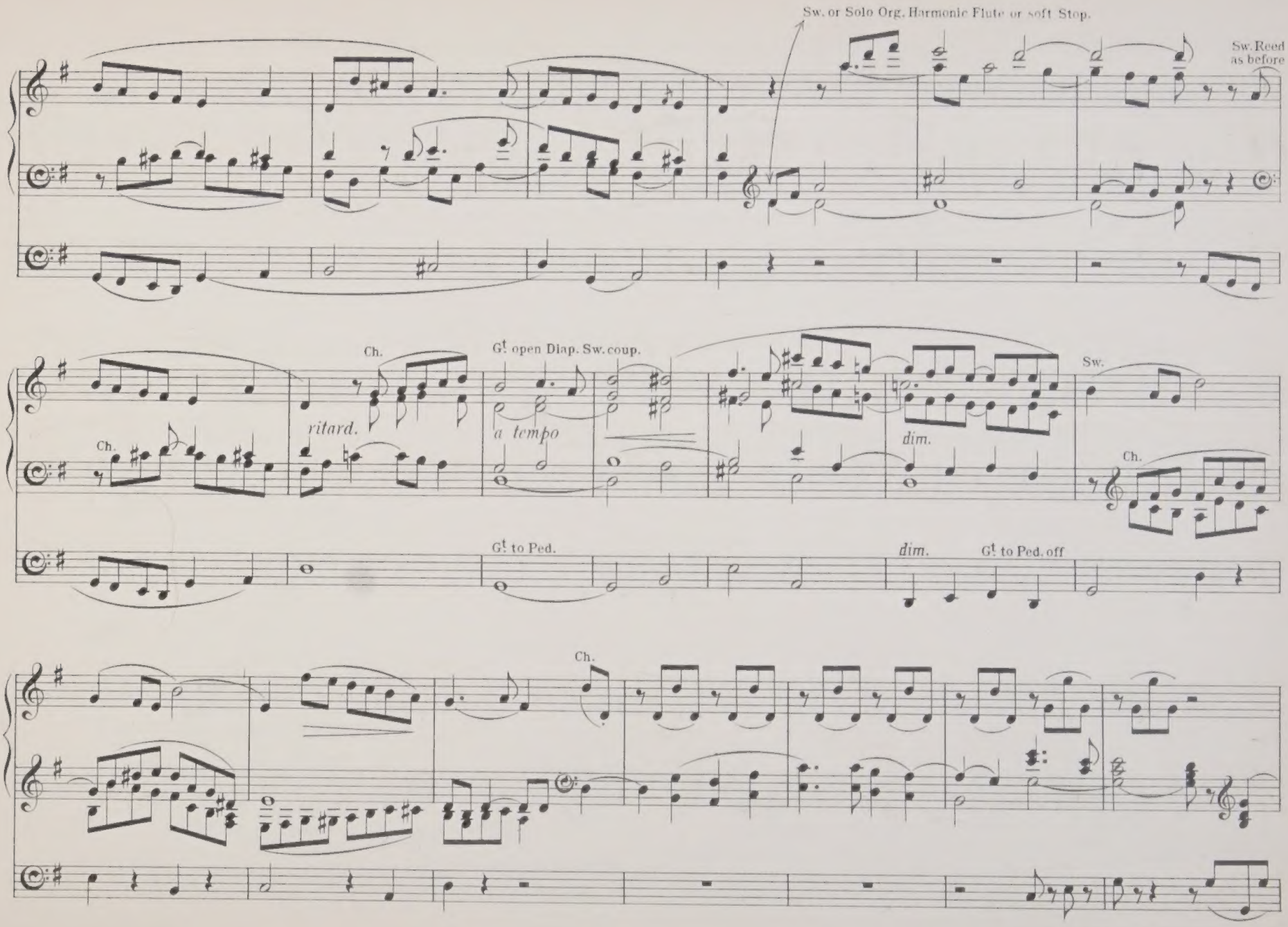
Sw. Diap. & Reed 8 f!
G! Clarabella.
Choir Open Diap. or soft 8 f!
Ped. Soft 16 & 8 f! Stops.

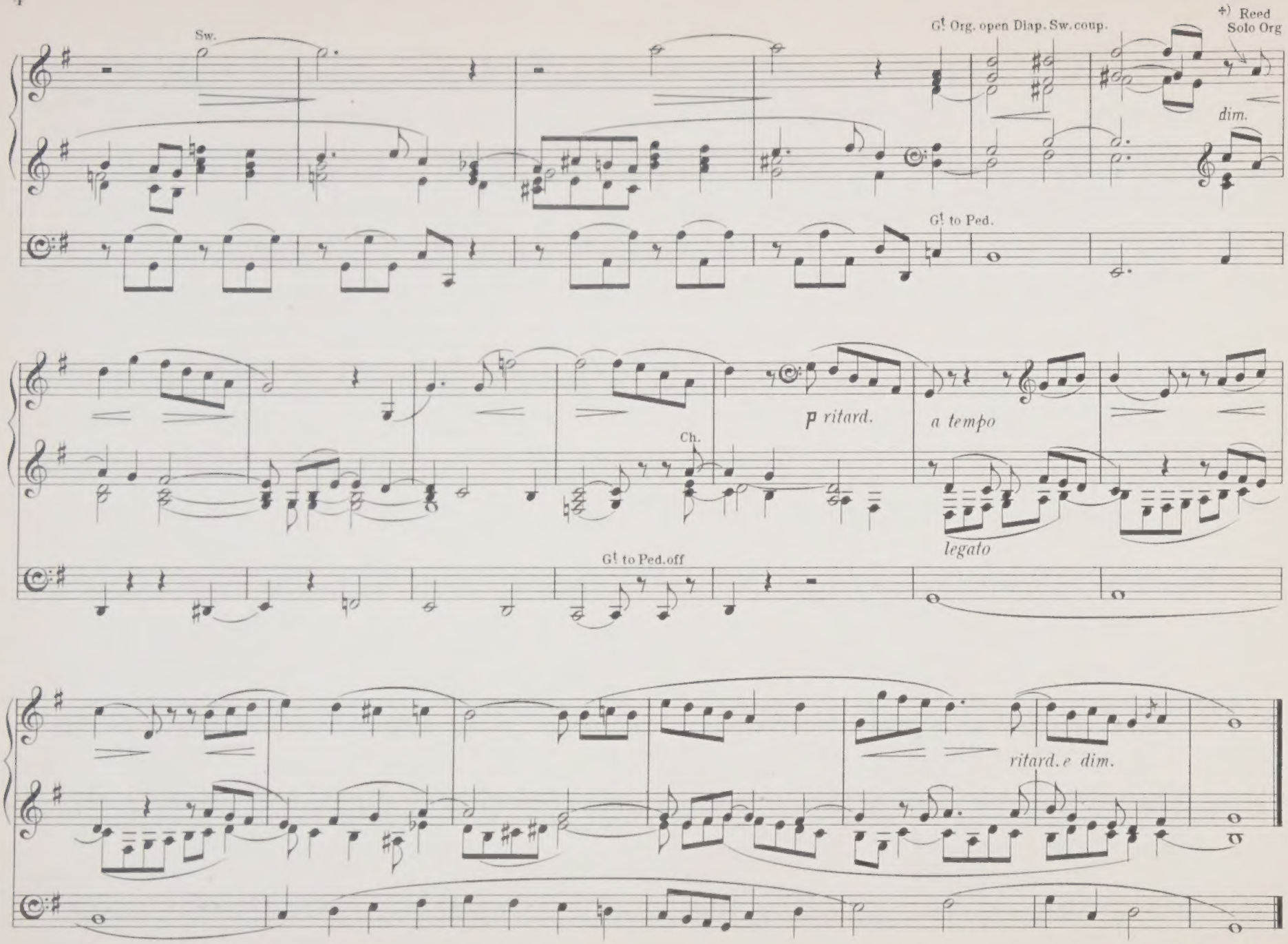
ANDANTE CANTABILE.

S.S. Wesley.




R.H.
G!
L.H.
Ch.
G!
Sw.
G!
Ch.
Sw.
legato


Sw. or Solo Org. Harmonic Flute or soft Stop.
Sw. Reed as before
Ch.
Ch.
ritard.
Gt. open Diap. Sw. coup.
a tempo
Sw.
dim.
Ch.
Gt. to Ped.
dim.
Gt. to Ped. off
Ch.



+) or revert to the Stops first used, in both Manuals and Ped.

NOTE.

In the first 52 bars of the Fugue occur a few passages which contain unusually wide intervals. It is suggested that the Bass notes may occasionally be taken by the Pedals (of course without using Pedal stops) to relieve the hands; see bars 36–39. (letters a, a.)

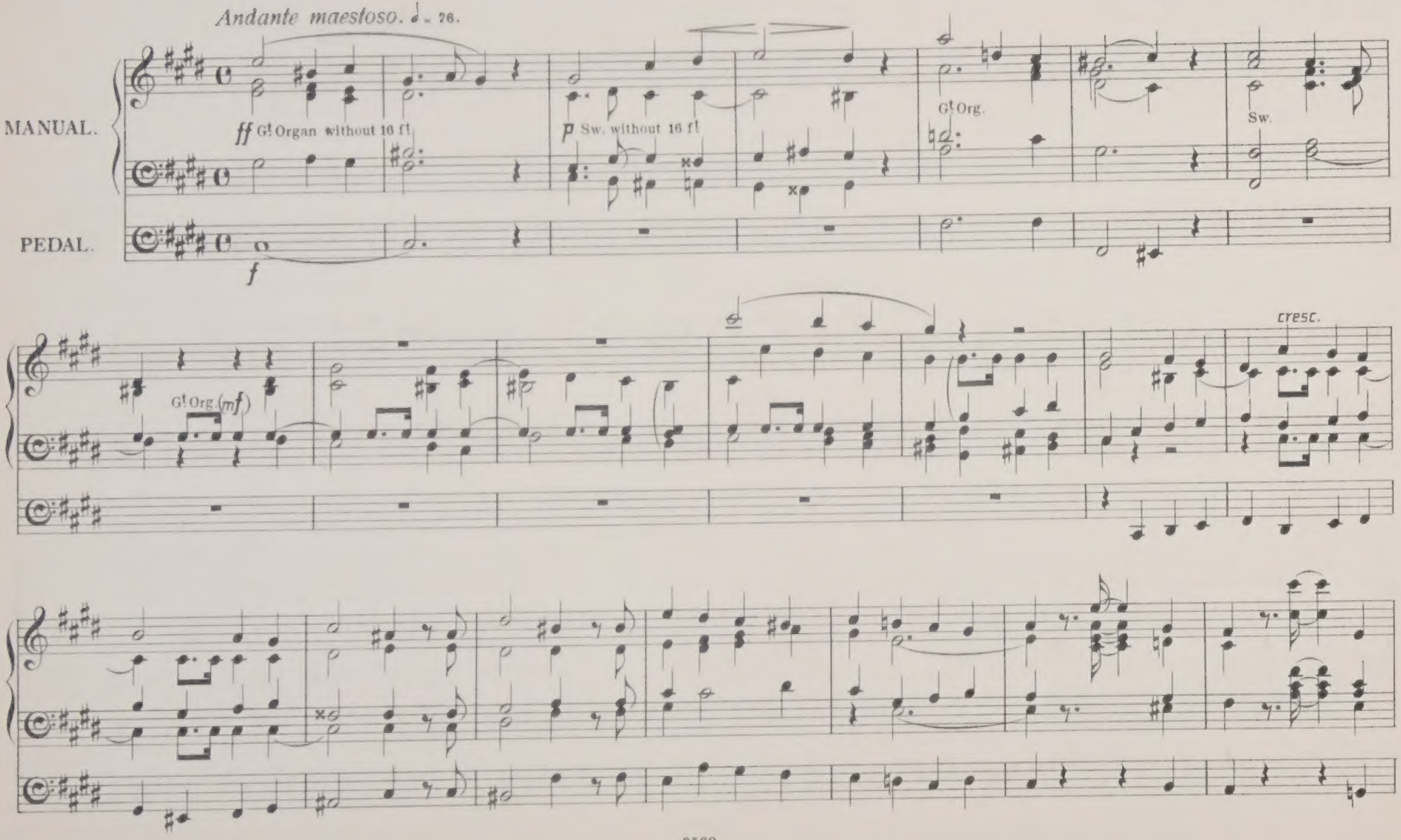
It will be found effective to begin the Fugue with 8 and 4 f^{t} stops, or even with 8 f^{t} stops only, and to increase power gradually. Bars 65, 92, 100, 121, may be named as suitable points for *crescendo* effect. In the last 6 bars a gradual *diminuendo* and *rallentando* is sug-gested.

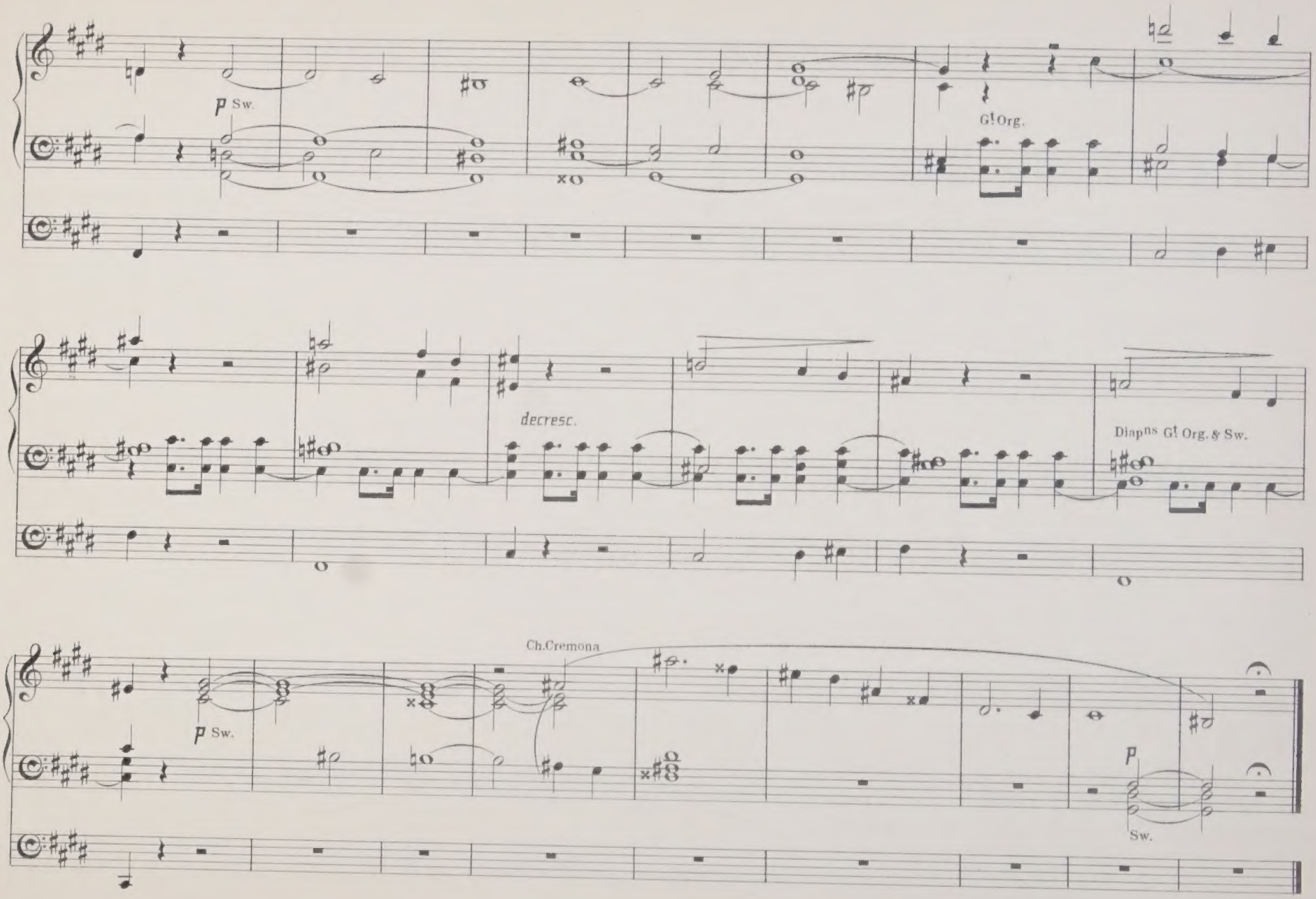
(G. G.)

INTRODUCTION AND FUGUE.

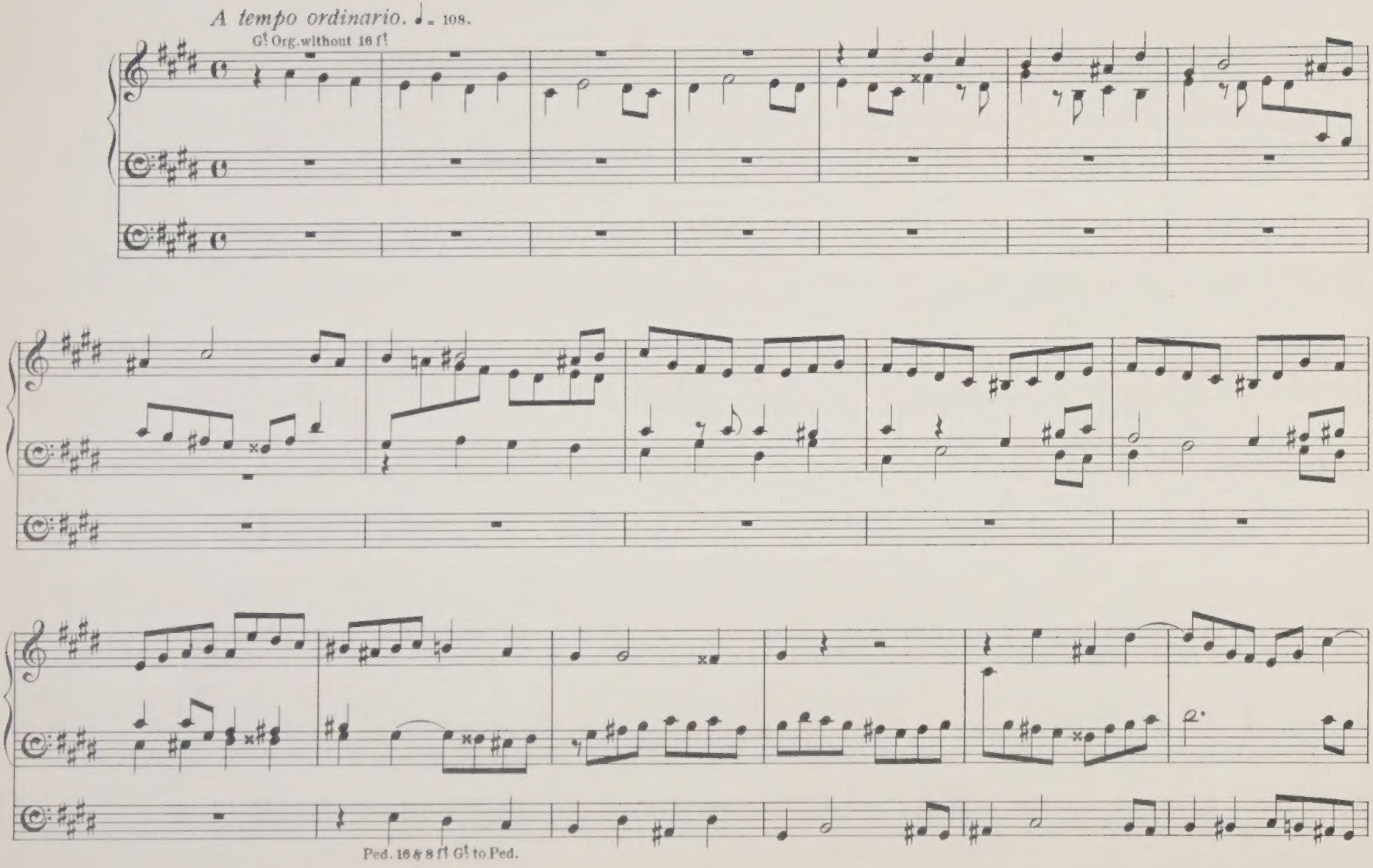
INTRODUCTION.

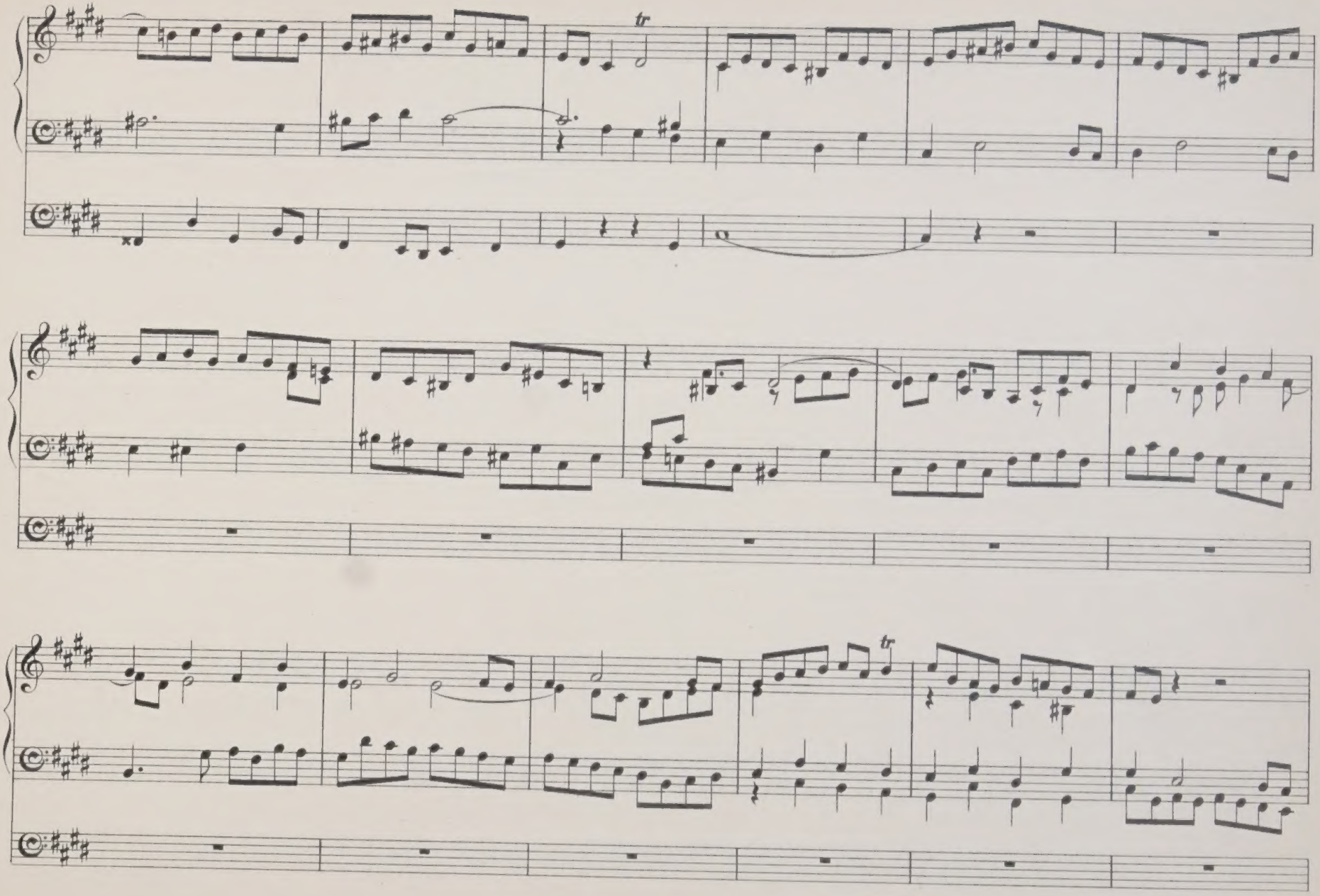
S.S. Wesley.

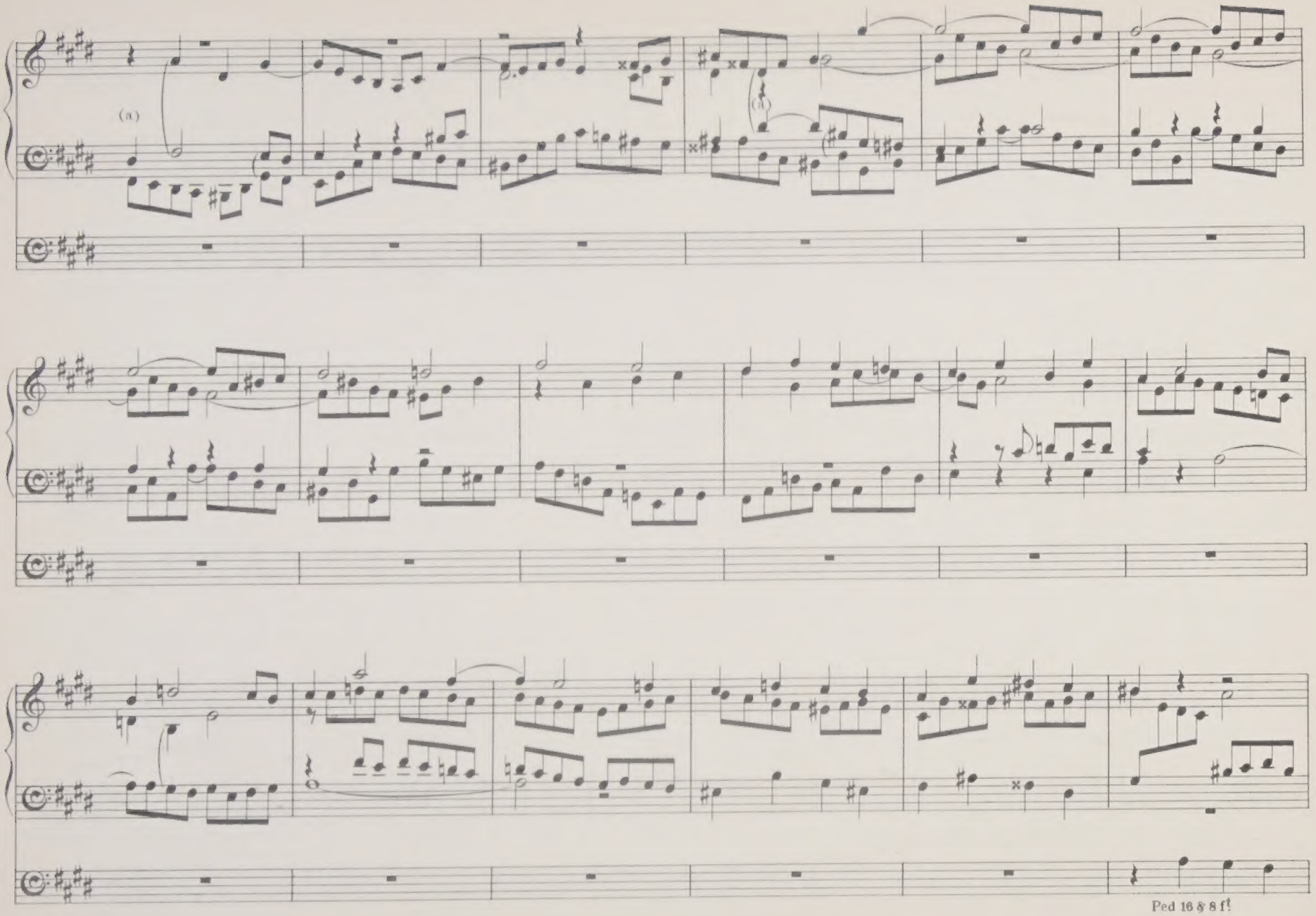



p Sw.
G! Org.
decresc.
Diapns G! Org. & Sw.
Ch.Cremona
p Sw.
p
Sw.

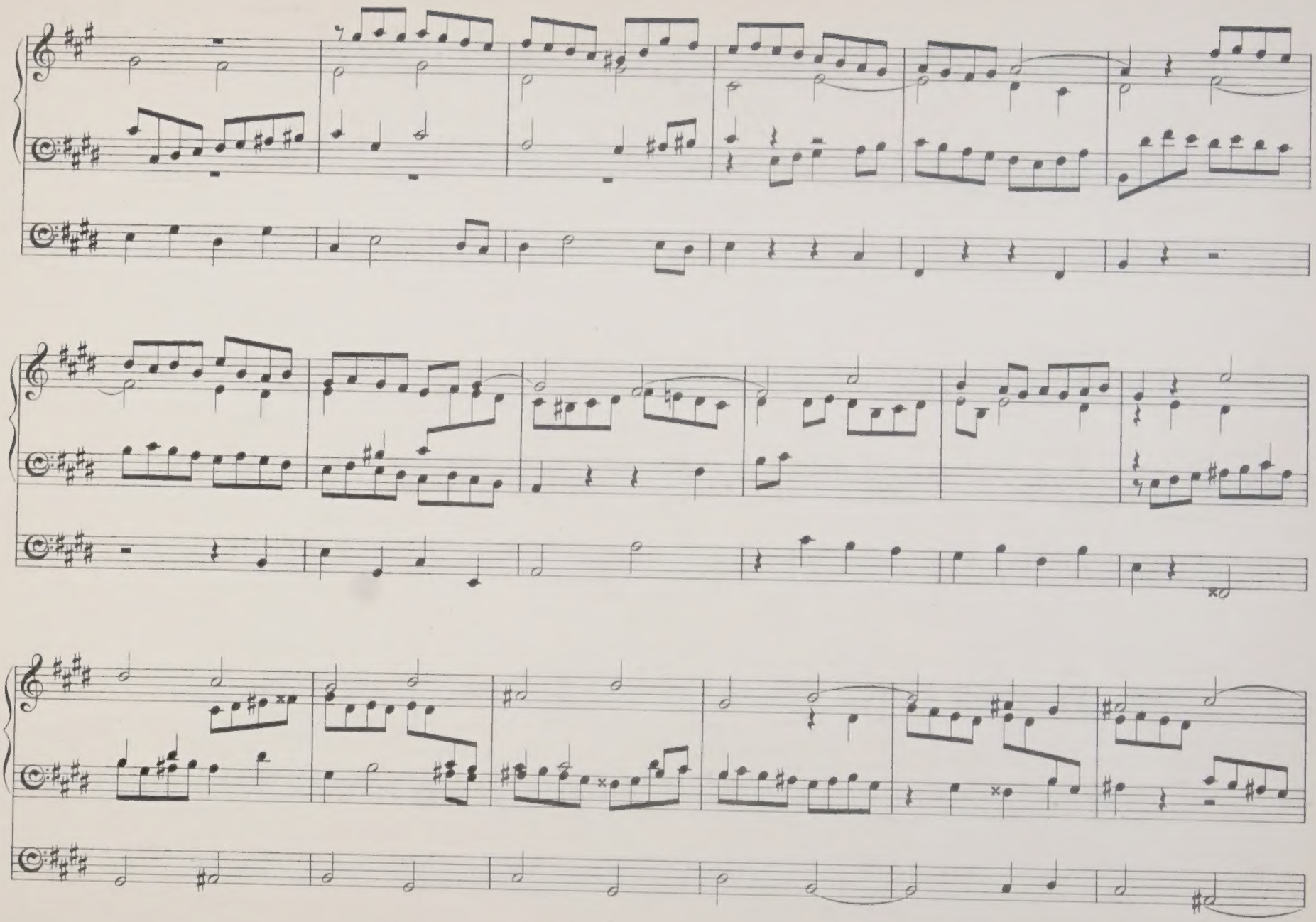
FUGUE.

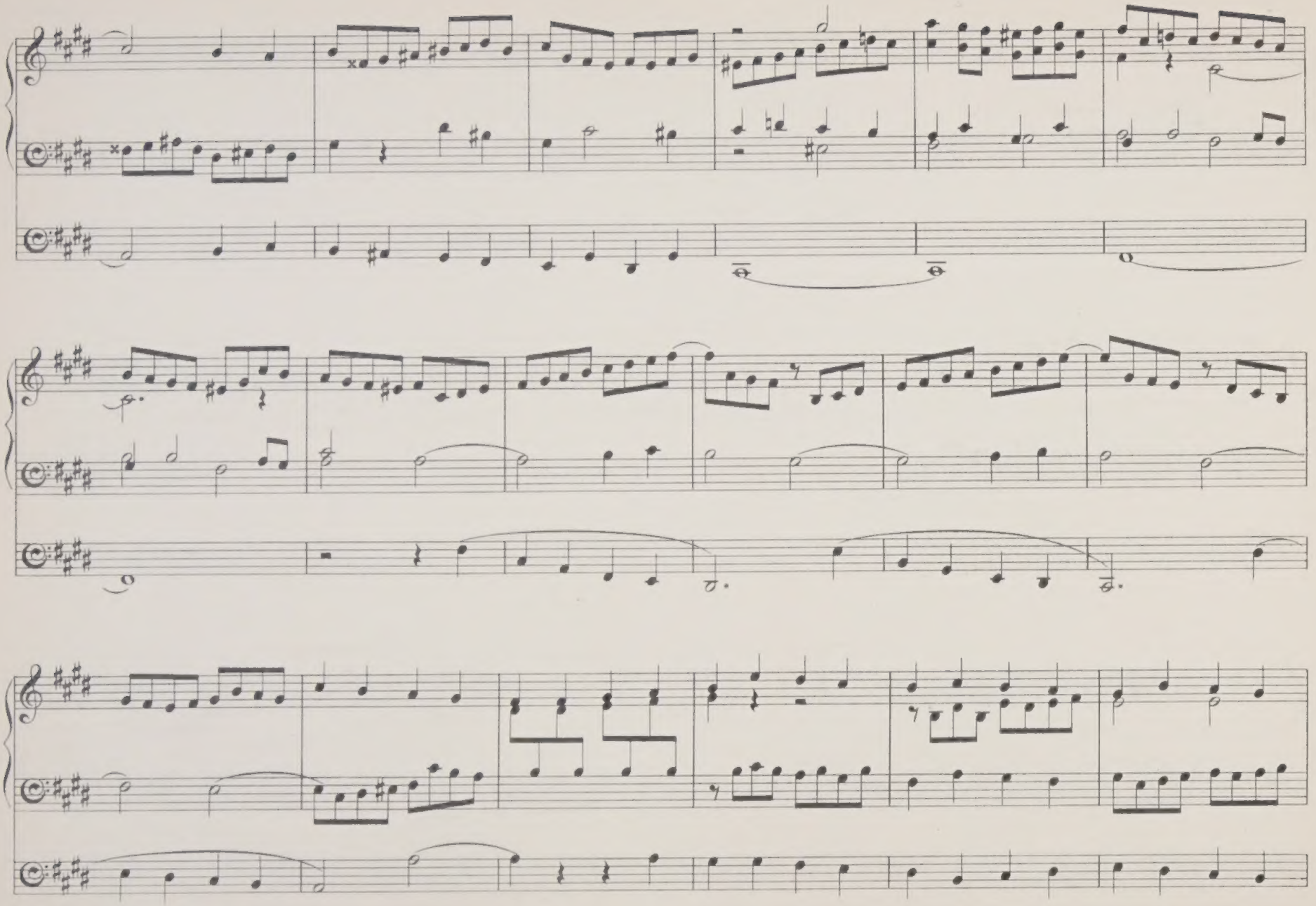


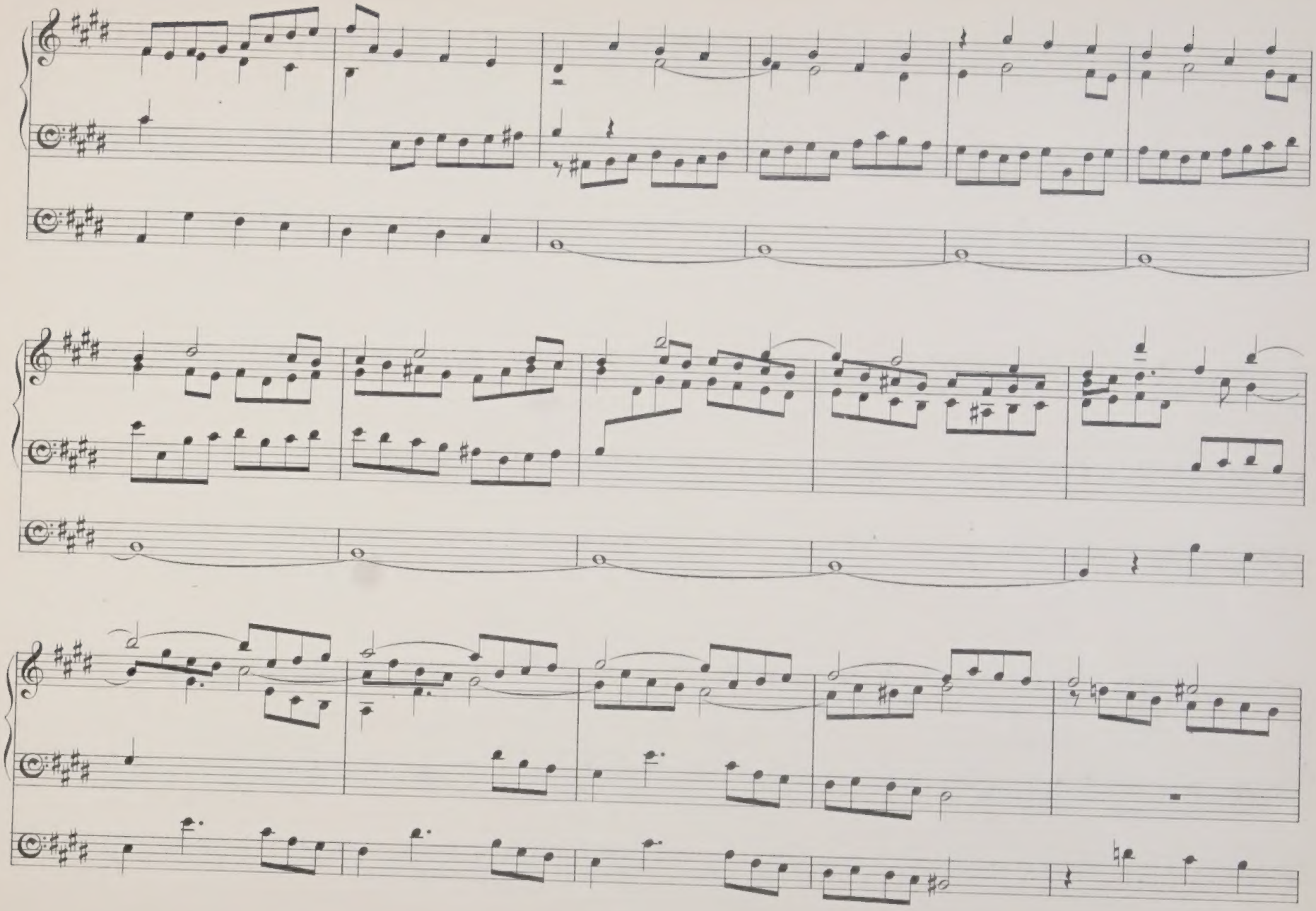

tr
tr

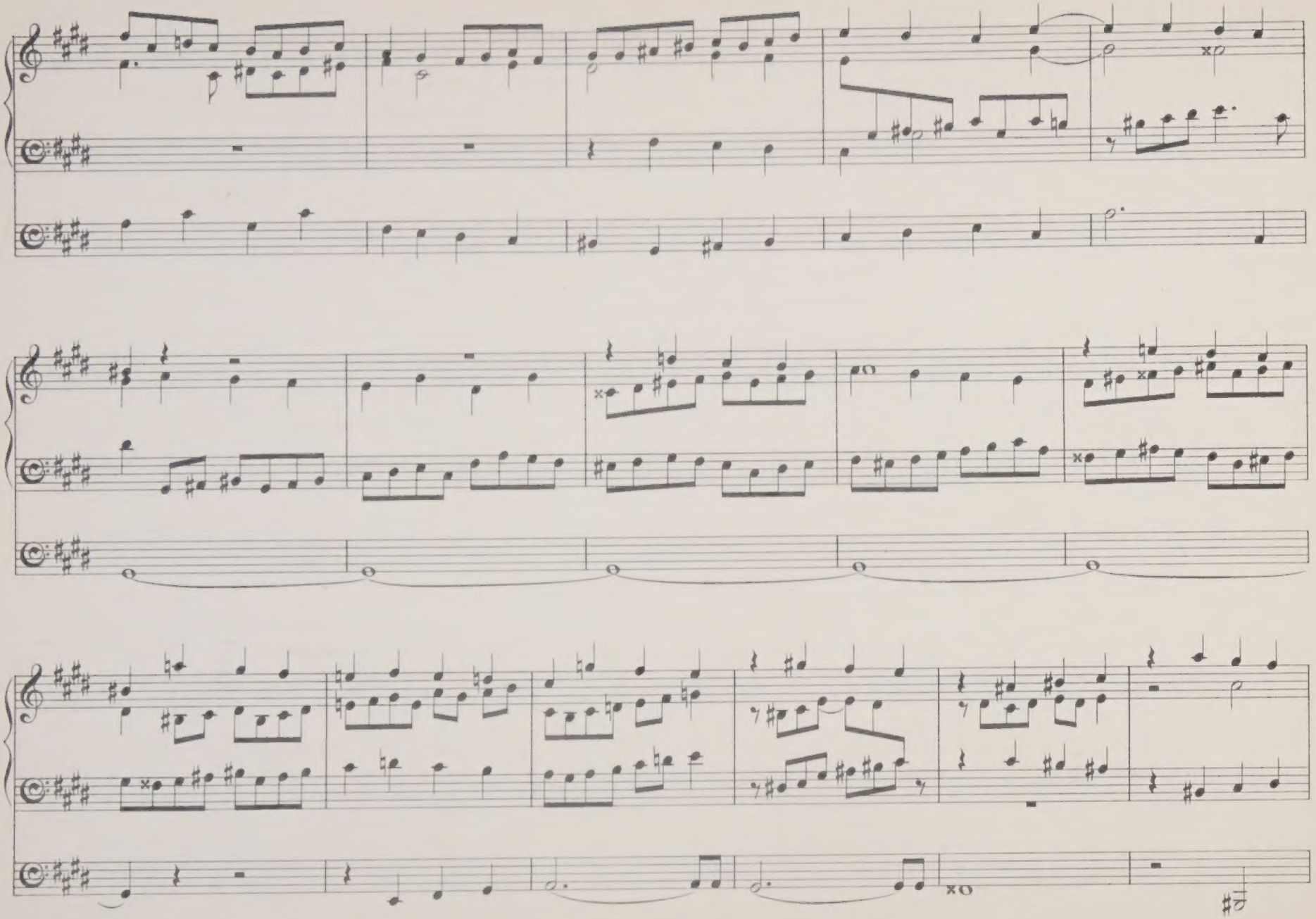


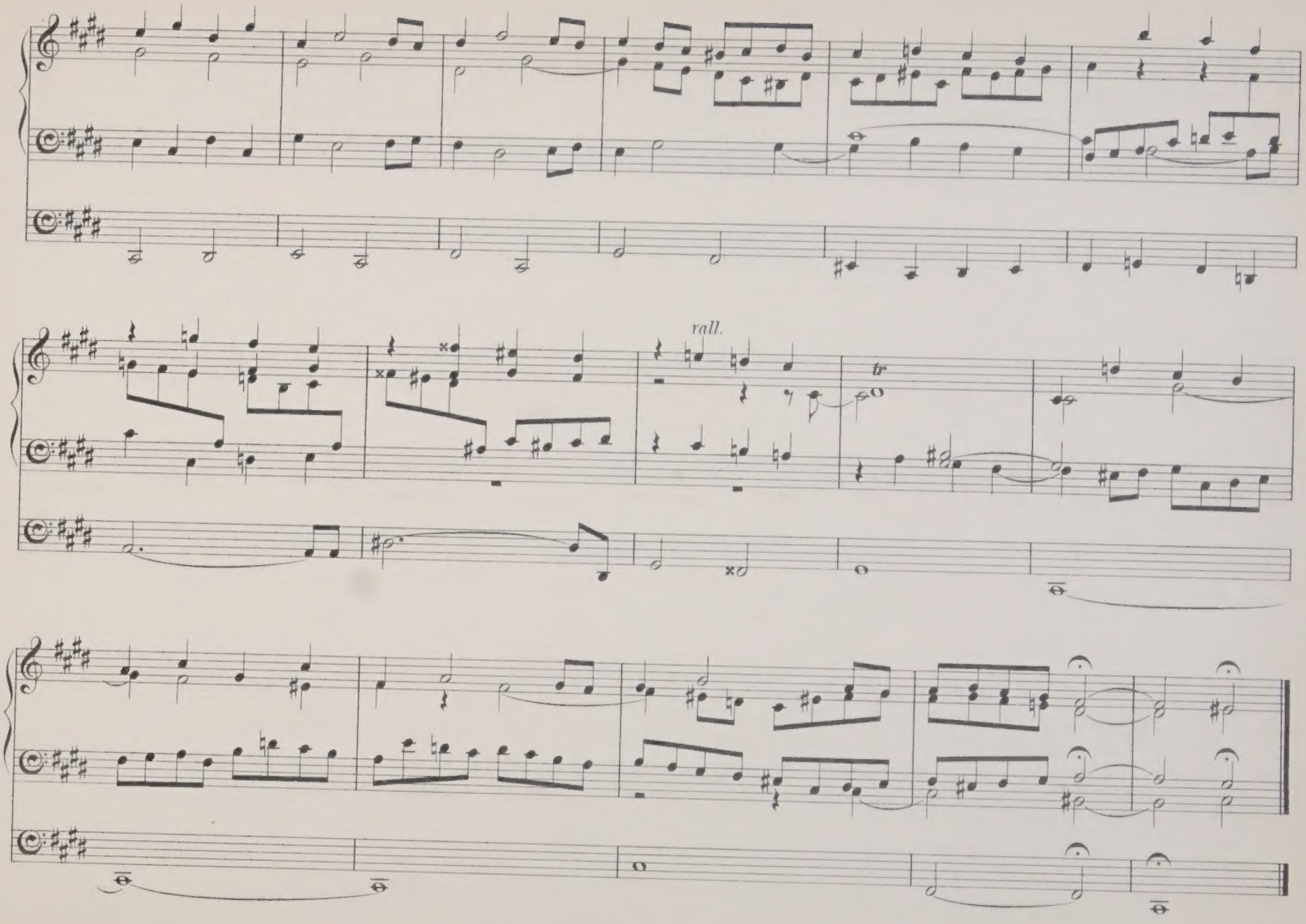
"a," "a"; see prefatory note.











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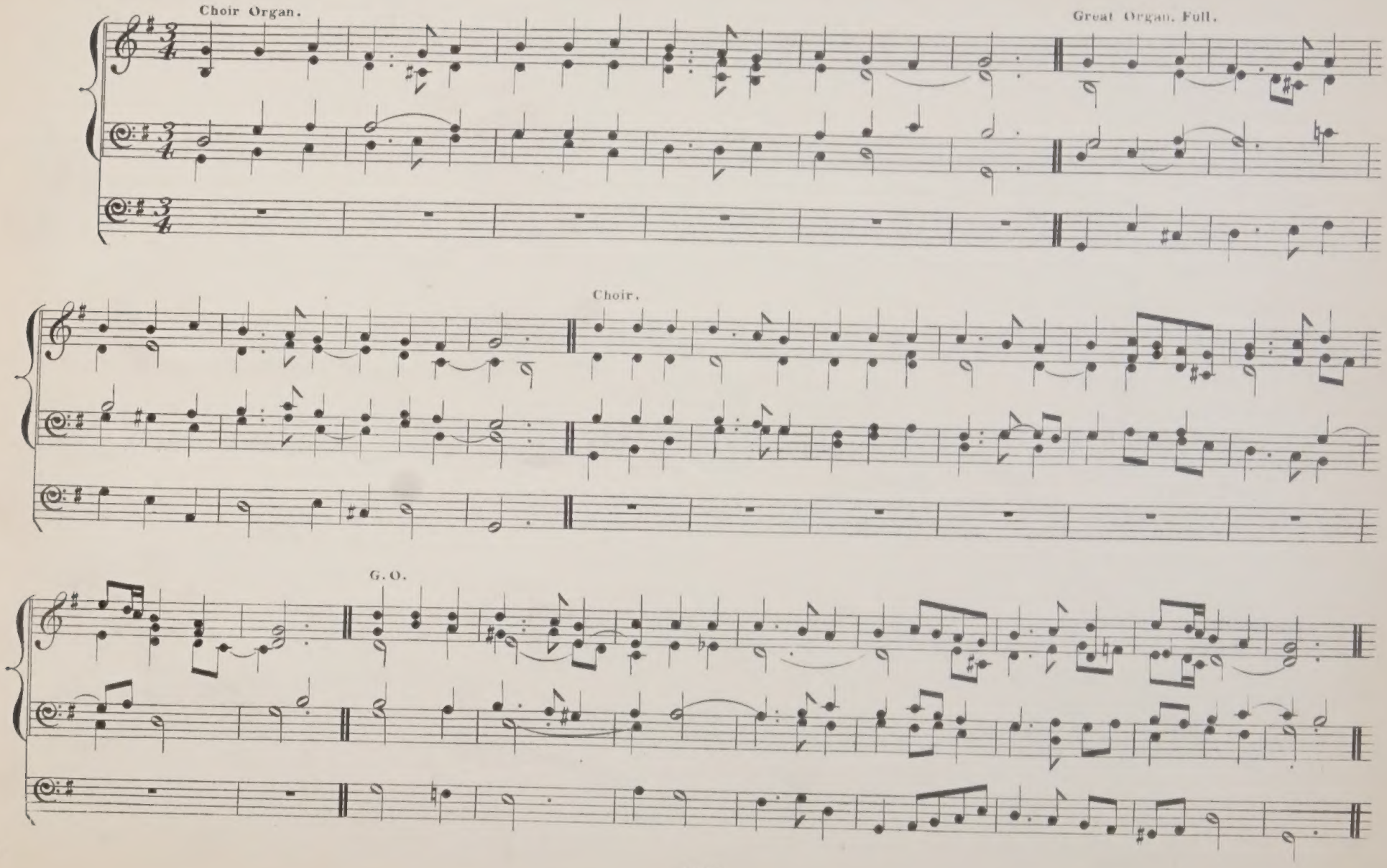
The National Anthem.

SAMUEL SEBASTIAN WESLEY.

Mael^{s} M. ♩ = 72.



♩ = 72.

VAR: 1.

Choir.

Senza Ped.

VAR: 2. In repeating, Change hands on the two Manuals.

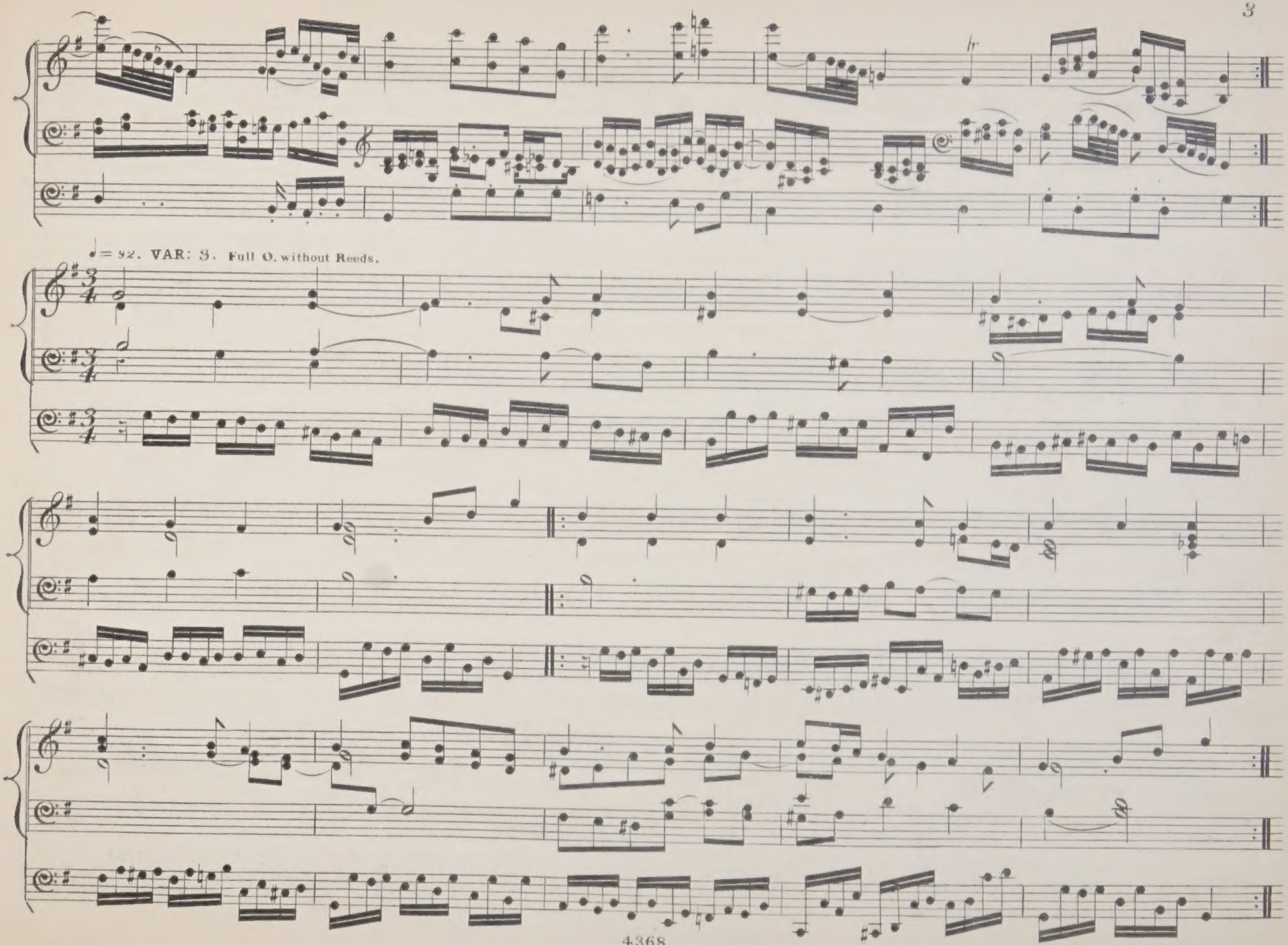
♩ = 84.

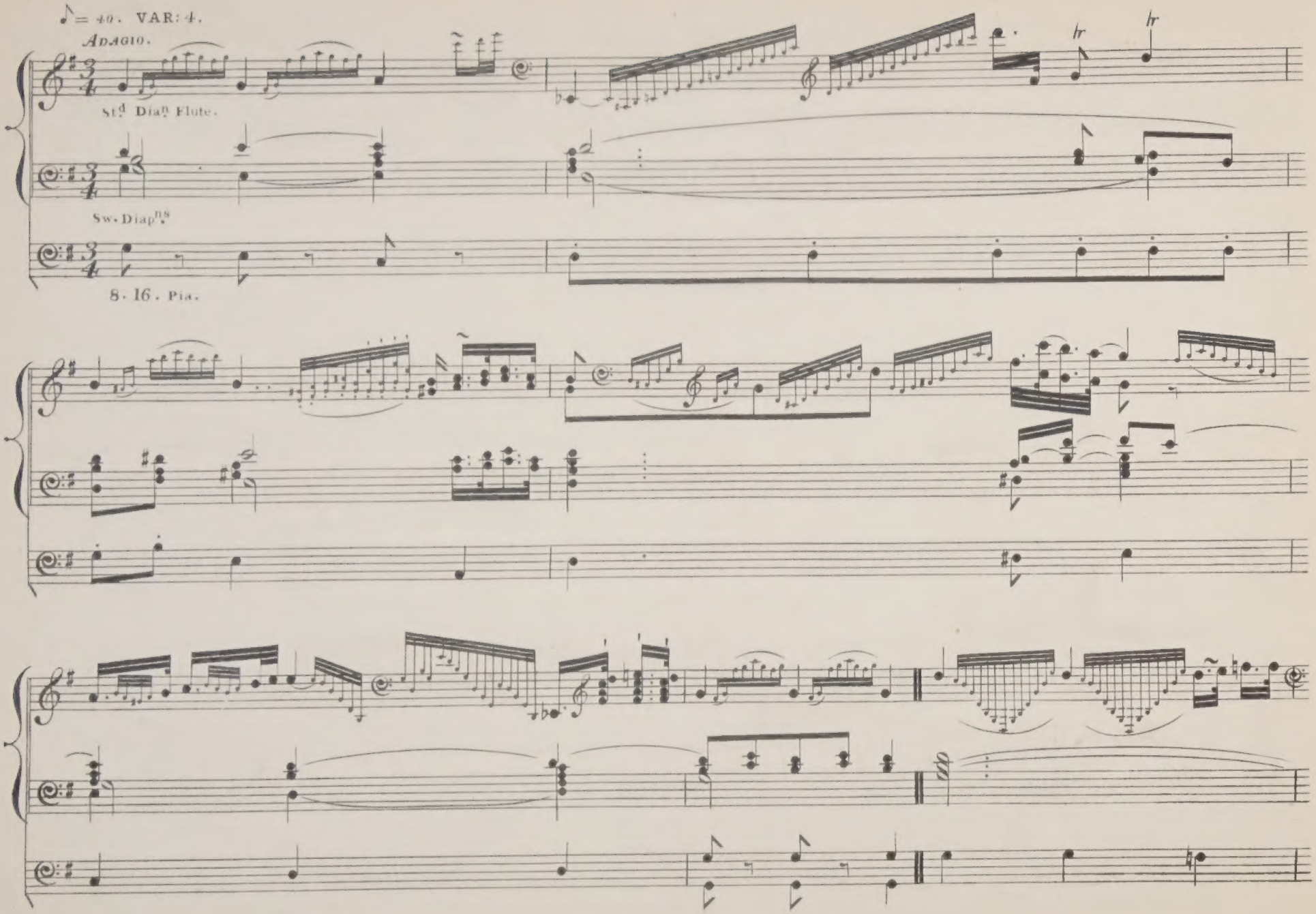
Diap^{ns} G.O.

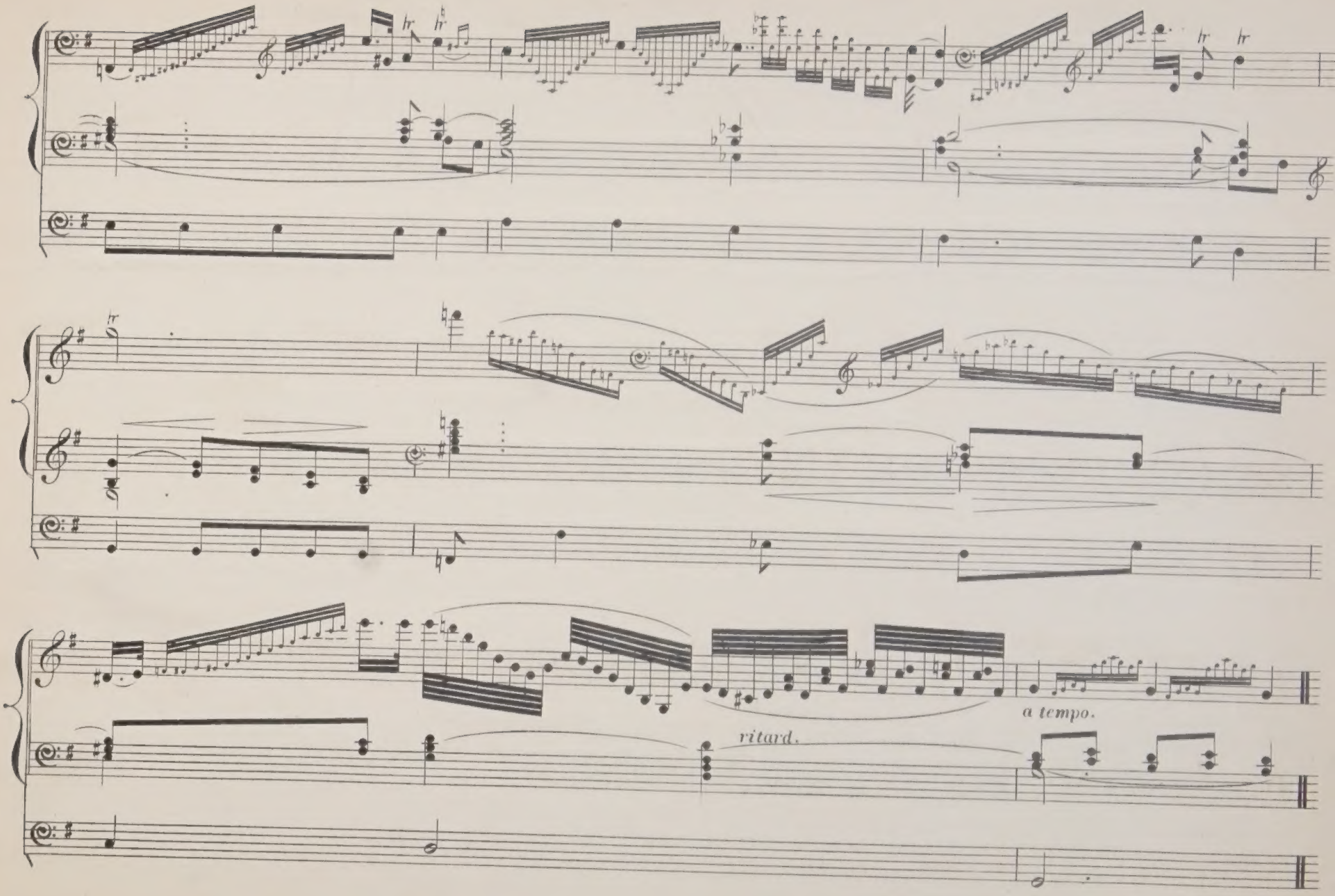
Swell Reed.

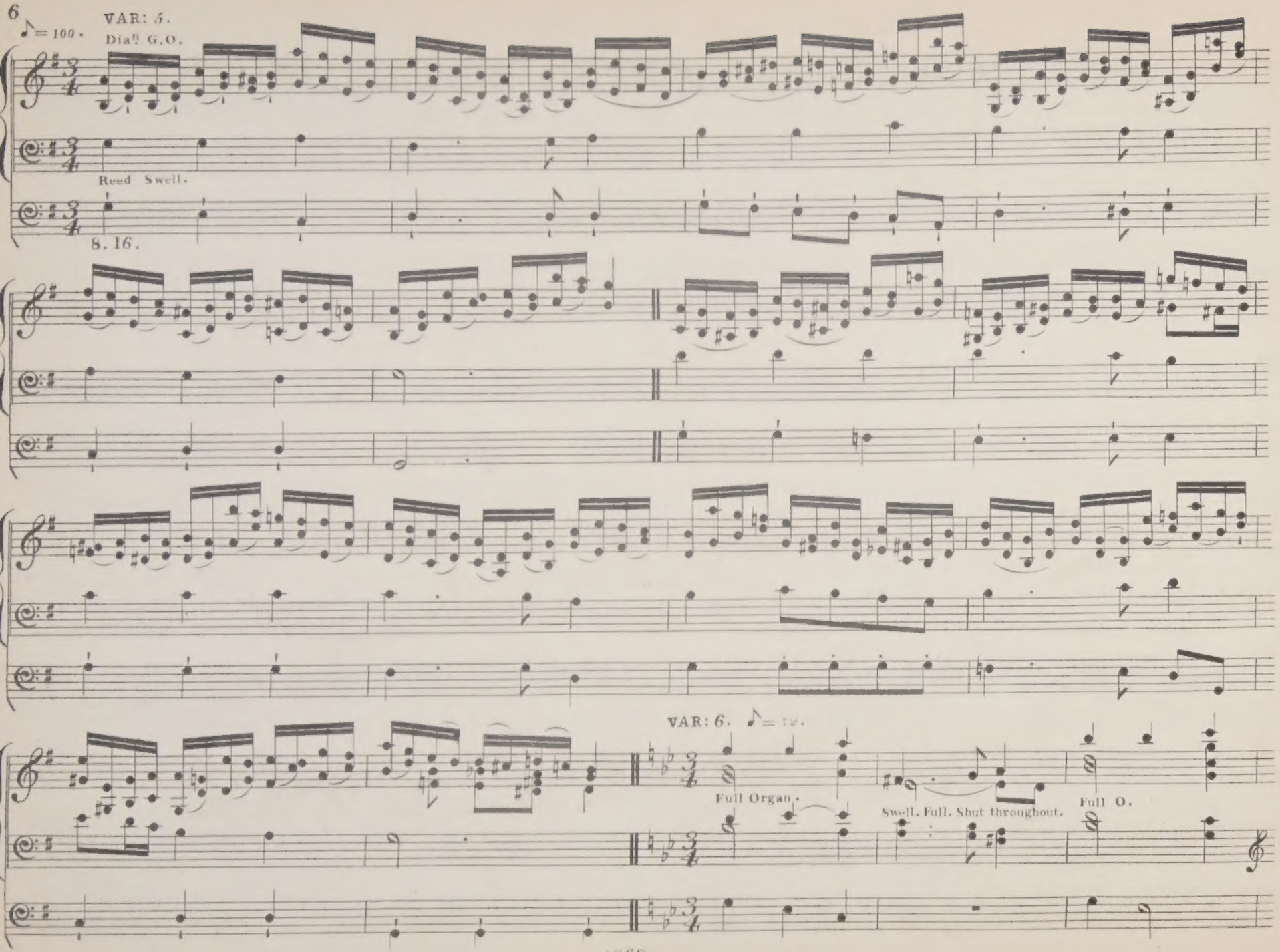
G.O. & Double

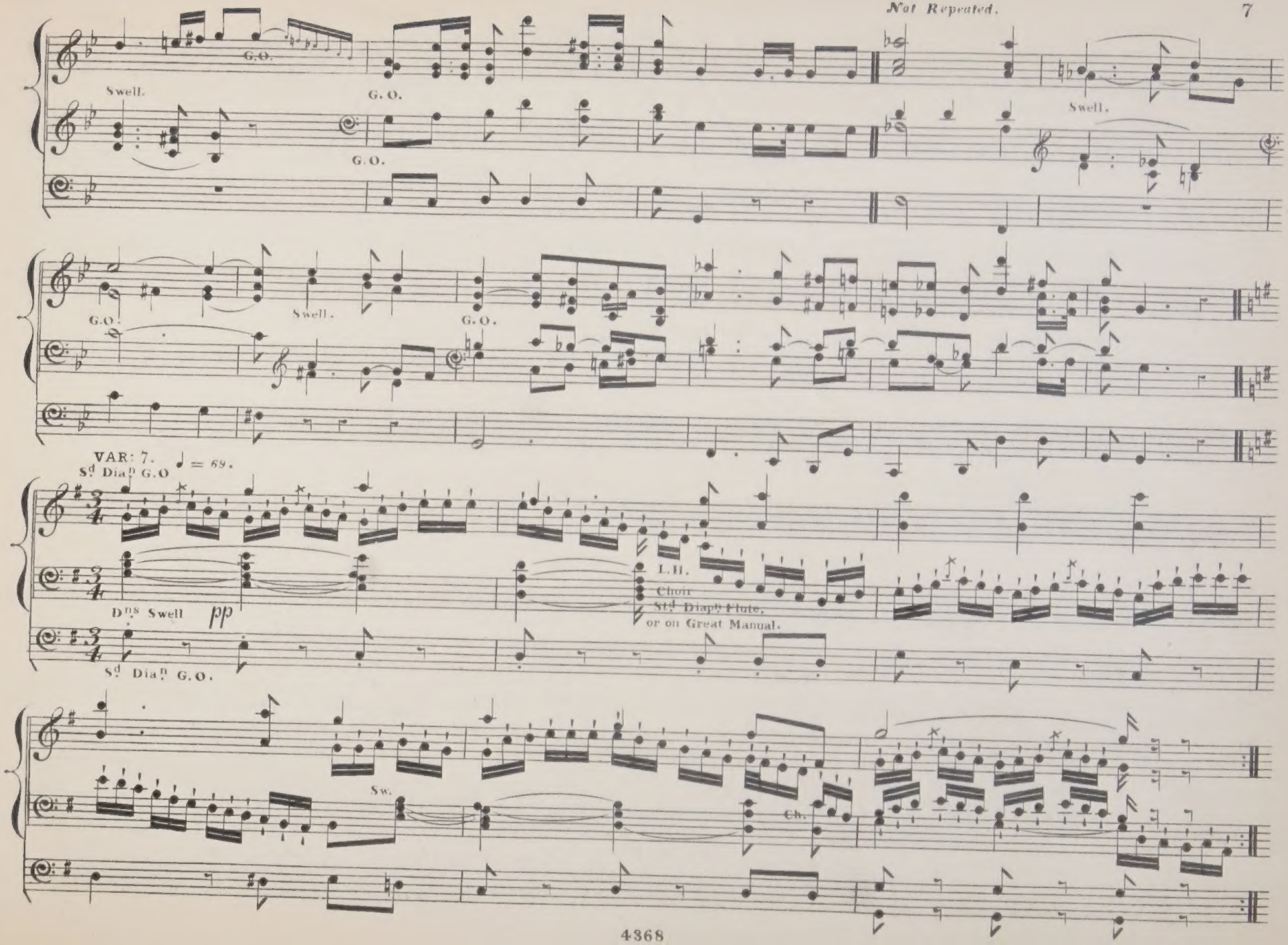
Ped. 8. 16.

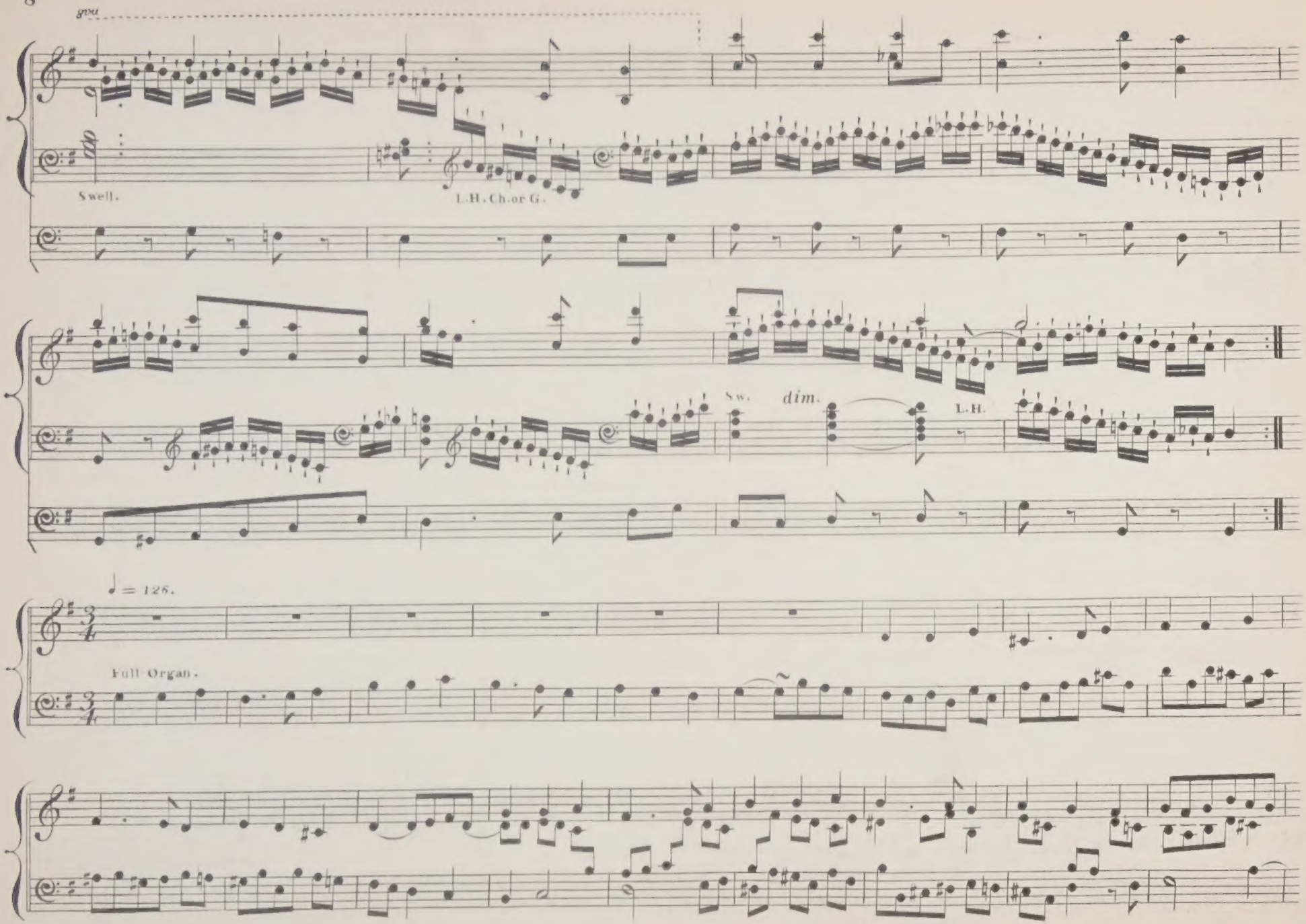

♩= 92. VAR: 3. Full O. without Reeds.

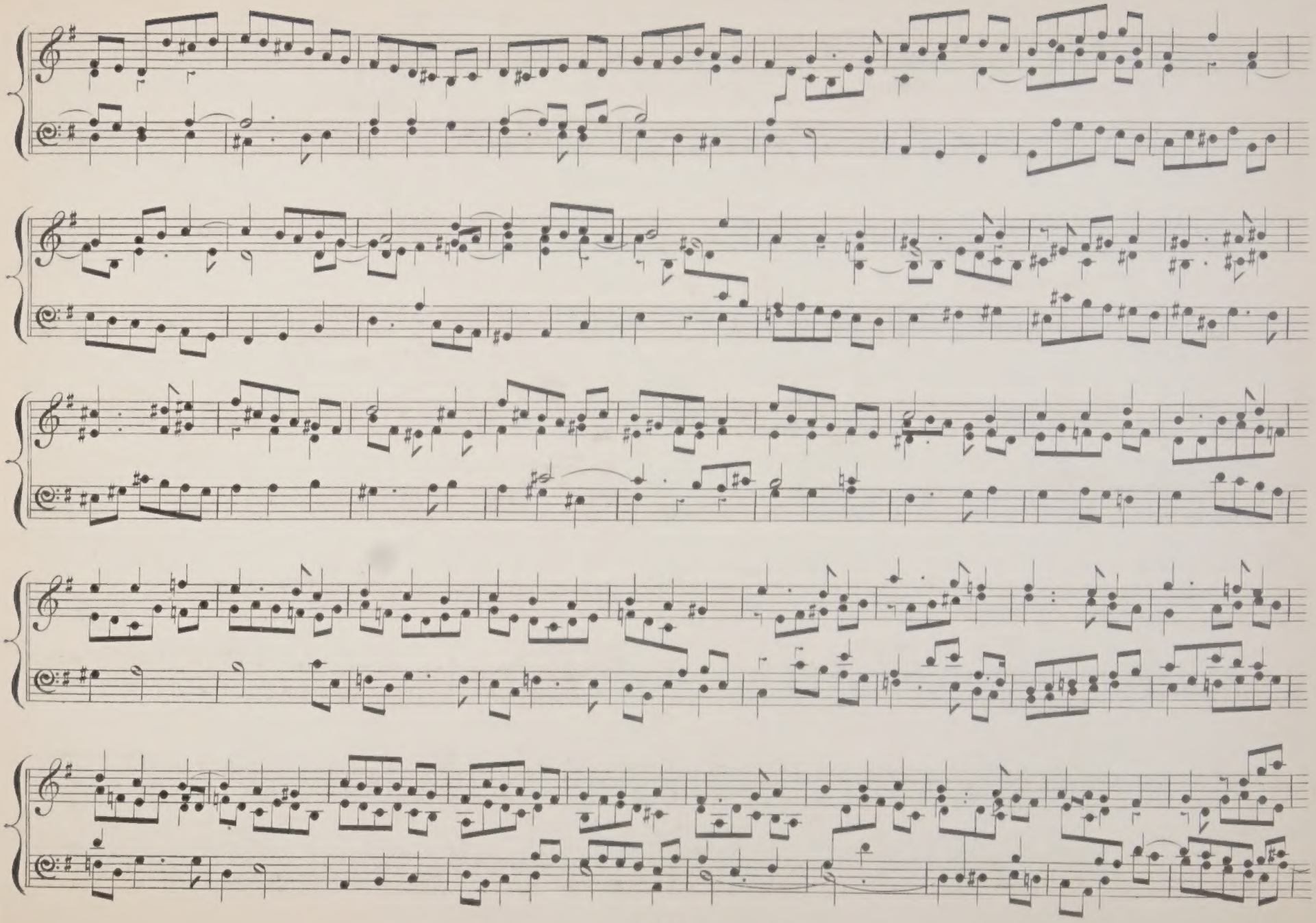

♪= 40. VAR: 4.
Adagio.
Std. Diap. Flute.
Sw. Diapns
8. 16. Pia.
hr
hr

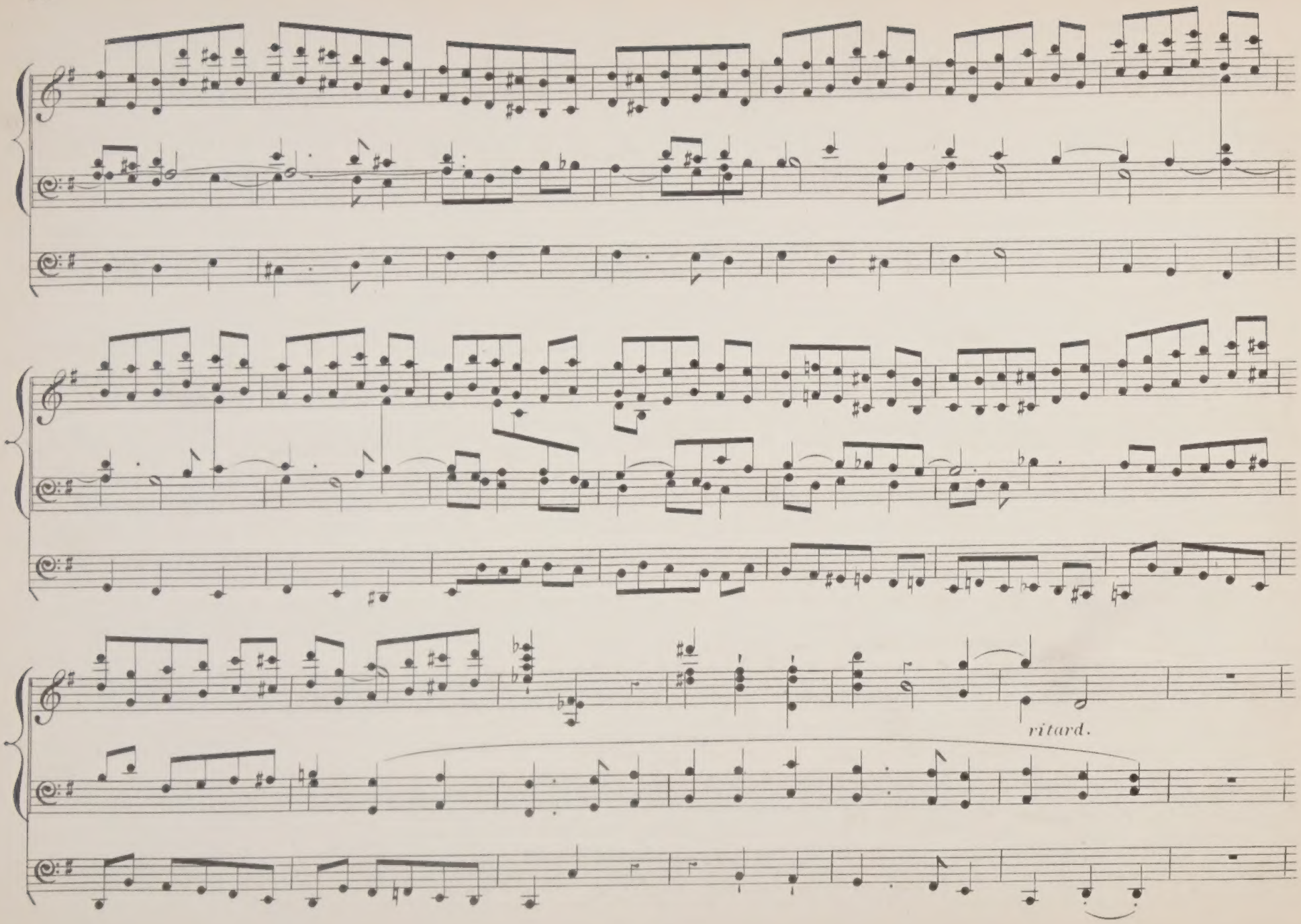

tr
tr
tr
tr
tr
ritard.
a tempo.

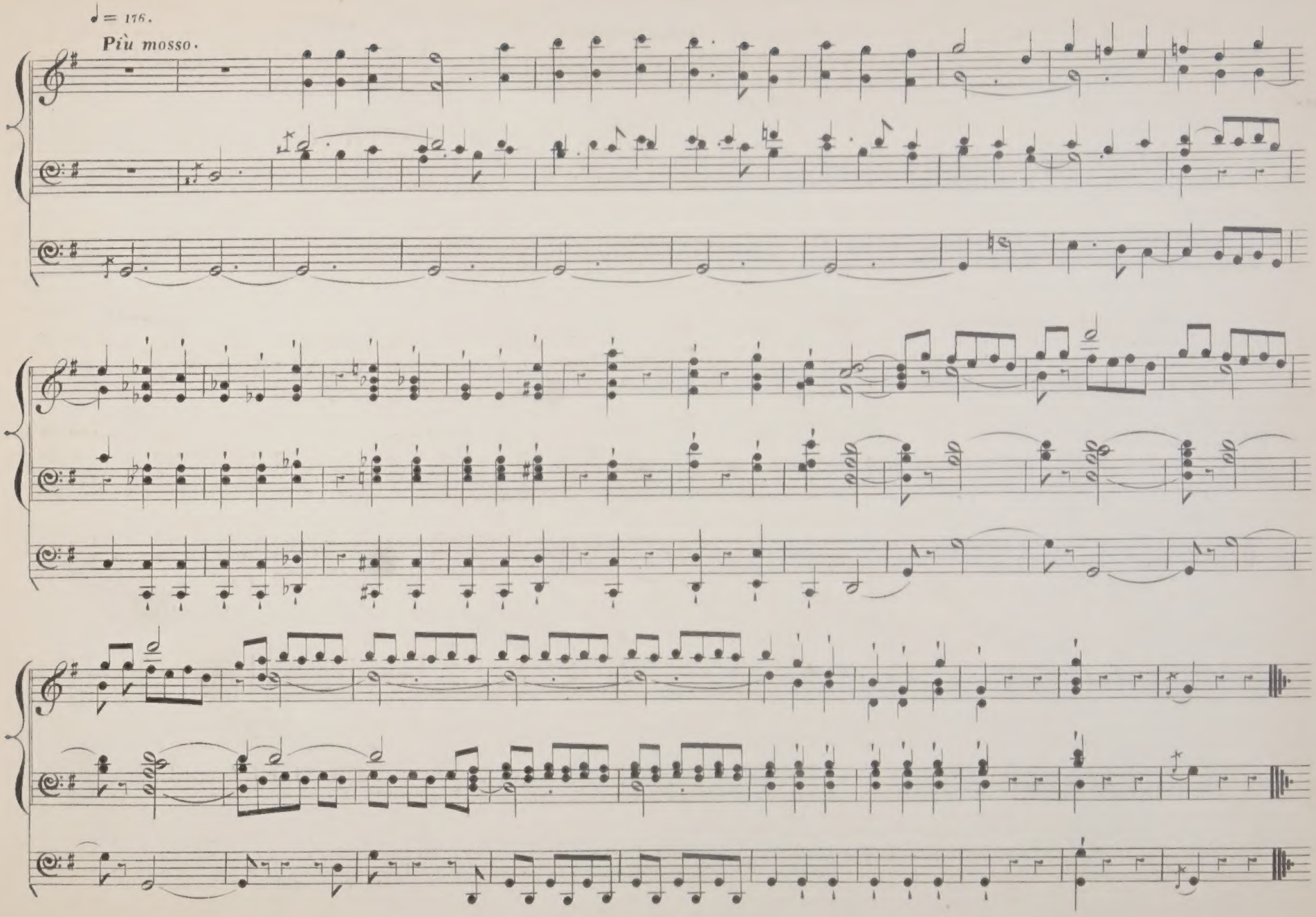

6
♪= 100.
VAR: 5.
Diap. G.O.
Reed Swell.
8. 16.
VAR: 6. ♪= 72.
Full Organ.
Swell. Full. Shut throughout.
Full O.


G.O.
Swell.
G.O.
G.O.
Swell.
G.O.
Swell.
G.O.
VAR: 7.
♩ = 69.
Sd Diap G.O
Dns Swell
pp
L.H.
Choir
Std Diapn Flute,
or on Great Manual.
Sd Diap G.O.
Sw.
Ch.


gva
Swell.
L.H. Ch. or G.
Sw.
dim.
L.H.
♩ = 126.
Full Organ.




ritard.


♩ = 176.
Più mosso.

ORIGINAL COMPOSITIONS FOR THE ORGAN.

J. LEMMENS.

	s.	d.
Four Organ Pieces in the Free Style	6	0
1. Allegretto in B flat	2	0
2. Christmas Offertorium	2	6
3. Fantasia in A minor	2	0
4. Grand Fantasia in E minor (The Storm)	3	6
Trois Sonates	7	6
No. 1. Sonate Pontificale	3	0
2. Sonate O Filii	3	0
3. Sonate Pascale	3	0

SIR GEORGE MACFARREN.

Sonata in C	4	0

MENDELSSOHN.

Six Sonatas and Three Preludes and Fugues. Edited by W. T. Best	5	0

AUGUST MOOSMAIR.

Fantasia in E flat	1	6
Grand Solemn March	1	6

HENRY SMART.

1. Choral, with Variations	1	6
2. Two Trios	1	6
3. Grand Solemn March	2	0
4. Andante, No. 1, in G major	1	6
5. Andante, No. 2, in A major	1	6
6. Andante, No. 3, in E minor	1	6
7. Six short and easy pieces, Nos. 1 & 2	1	6
8. Do. do., „ 3 & 4	1	6
9. Do. do., „ 5 & 6	1	6
10. Air, with Variations and Finale Fugato	3	0
11. Twelve short and easy pieces in various styles, Nos. 1 to 4	2	6
12. Do. do., „ 5 „ 8	2	0
13. Do. do., „ 9 „ 12	2	6
*14. Prelude in A, Postlude in C	1	0
*15. Prelude in E flat; Introductory Voluntary in B flat; Andante Grazioso	1	6
*16. Postlude in D	1	6
*17. Twelve short Interludes	1	6
*18. March in G	1	0
*19. Easy Preludes in F and G	1	0
*20. Minuet in C	1	6
*21. Festive March in D	1	6
*22. Postlude in E flat	1	6

SIR FREDERICK OUSELEY.

Eighteen Preludes and Fugues	15	0
Seven Preludes and Fugues	6	0
Six Preludes and Fugues	5	0
Six Short Preludes	2	6
Prelude and Fugue in A flat	1	6
Three Andantes	1	6
A Sonata in C minor	2	0
A second Sonata in G	3	0

OTTO DIENEL.

	s.	d.
1. Fugue in G. Op. 2	1	0
2. First Grand Sonata in D minor. Op. 3	2	6
3. Concert-Satz. Op. 10	2	0
4. Second Grand Sonata in G minor. Op. 11	3	6
5. Funeral March on the Choral "Jesus, my trust." Op. 12	1	6
6. Adagio in D. Op. 13, No. 1	1	0
7. Andante in C. Op. 13, No. 2	1	0
8. Third Grand Sonata in F. Op. 18	5	0
9. Echo-Andante. Op. 19	1	6
10. Andante espressivo. Op. 20, No. 1	1	0
Do. do. „ „ 2		

J. BAPTISTE CALKIN.

1. Andante (varied)	1	0
2. Hommage à Mozart	2	0
Choral Fugue		
3. Marche Religieuse	2	0
Allegretto		
4. Andante espressivo	2	0
Organ Study on Pleyel's Hymn-Tune		
Hommage à Haydn		
5. Allegretto Religioso	2	0
Minuet and Trio		
6. Festal March	2	0
Hommage à Mendelssohn		
7. Harvest Thanksgiving March	1	6
Two-part Song without words		
* 8. Minuetto	1	0
9. Andante con moto (Op. 101)	1	0
10. For Holy Communion	1	0

E. SILAS.

1. Allegro Moderato	1	0
2. Andante	1	0
3. Prelude	1	0
4. Andante	1	0
5. Fantasia	1	6
6. Pastorale	1	0
7. Canzonetta	1	0
* 8. Andante in C	1	0
Melody in C		
* 9. Introduction and Fugue	1	0
*10. Prelude in D	1	0
Fugue in C minor		
*11. March in B flat	1	0
*12. Sonata in F	2	6
*13. Minuetto in F	1	0
*14. Fantasia on St. Ann's Tune	1	6
*15. Melody in E minor	1	0

OLIVER KING.

Offertoire in D	2	0
Interlude for Advent	1	0
Prelude for Lent. Op. 10, No. 2.	1	0
Fantasia on a Theme by Hermann Goetz. Op. 20		

GUSTAV MERKEL.

	s.	d.
1. Sonata in D minor (Originally written as a Duet)	3	0
2. Fantasia in E minor	1	0
3. Twelve short Preludes	2	0
4. Pastorale in G	1	0
Adagio in F		
* 5. Pastorale in G	1	0
* 6. Prelude in G	1	0
Triple Fugue in G minor		
Postludium		
Andantino		
* 7. Moderato in F	1	0
Pastorale in A		
Pastorale in D		
* 8. Allegretto in A	1	0
Allegro in D		
* 9 Overture in C minor	1	0
*10. Three short pieces	1	0
a. Andantino in G; *b.* Allegro in C; *c.* Allegro in D		
Prelude in E flat		
11. Three short pieces	2	0
a. Andante in B flat; *b.* Allegretto in D; *c.* Andante in G		
12. Ten Preludes	2	0
13. Fantasia in D	1	6
14. Two Preludes (B flat and G)	1	0
15. Marche Religieuse	1	0

FREDERIC ARCHER.

1. Andante in D	1	0
2. Andante in F	1	0
3. Andante in A	1	0
4. Concert Variations	2	0
* 5. Allegretto in E, and Prelude in G	1	0
* 6. Motivo in B flat, and Fugue in D minor	1	0
* 7. Marche Triomphale	1	6
* 8. Allemande	1	0

GEORGE CALKIN.

Soft Voluntaries:—

		s.	d.			s.	d.
Book I.	1 to 6	2	6	Book V.	25 to 30	2	6
Book II.	7 to 12	2	6	Book VI.	31 to 36	2	6
Book III.	13 to 18	2	6	Book VII.	37 to 42	2	6
Book IV.	19 to 24	2	6	Book VIII.	43 to 48	2	6

NIELS W. GADE.

Three Pieces. Op. 22	2	0

DR. HENRY HILES.

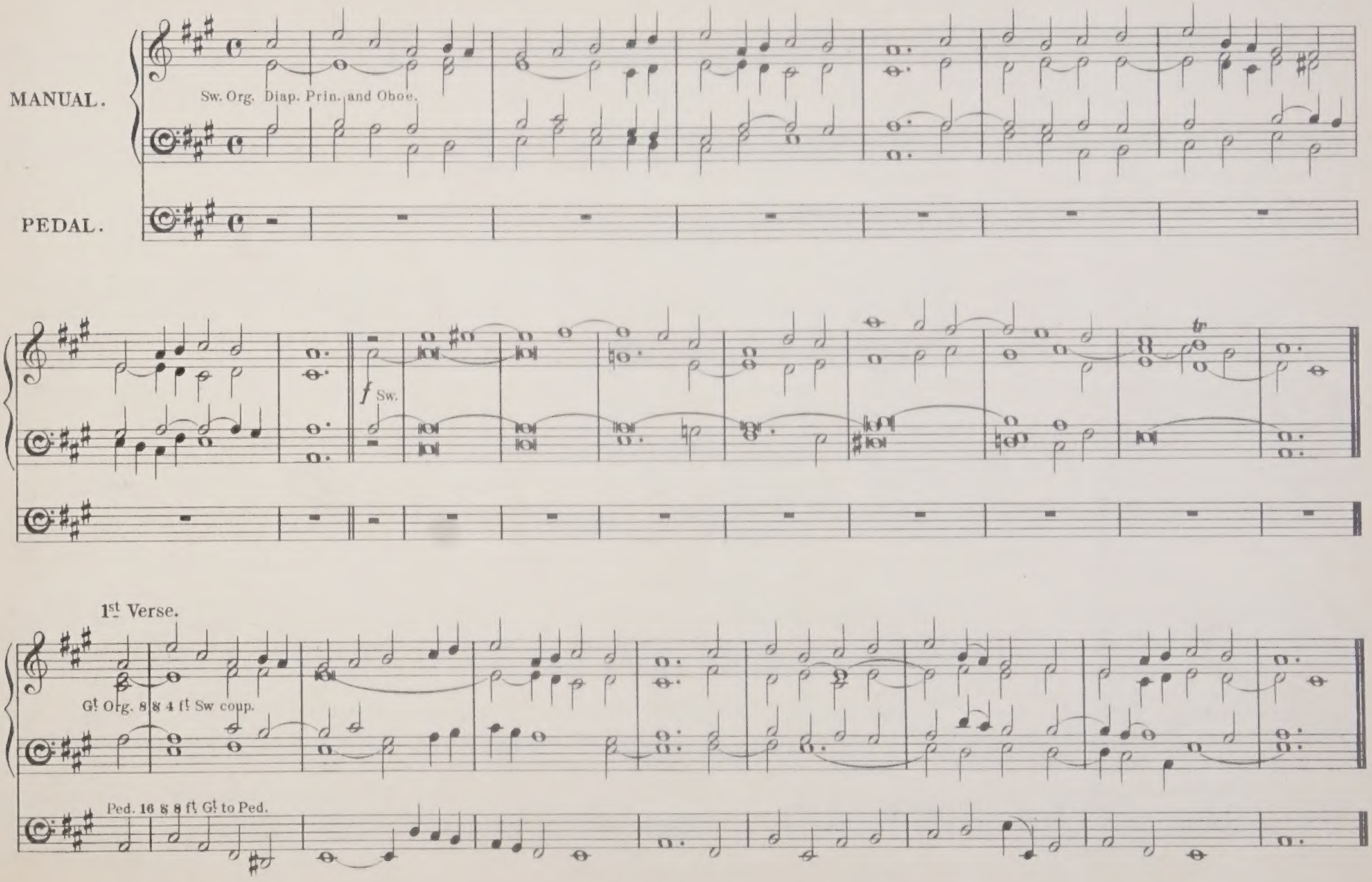
Air, varied	1	6
Fantasia	3	0
Andante from ditto	1	6
Festival March	2	0
Six Impromptus	3	0
Six Impromptus, Second Set	4	0
Prelude and Fugue in D minor	2	0
Prelude and Fugue in A major	2	0
Sonata in G minor	3	0

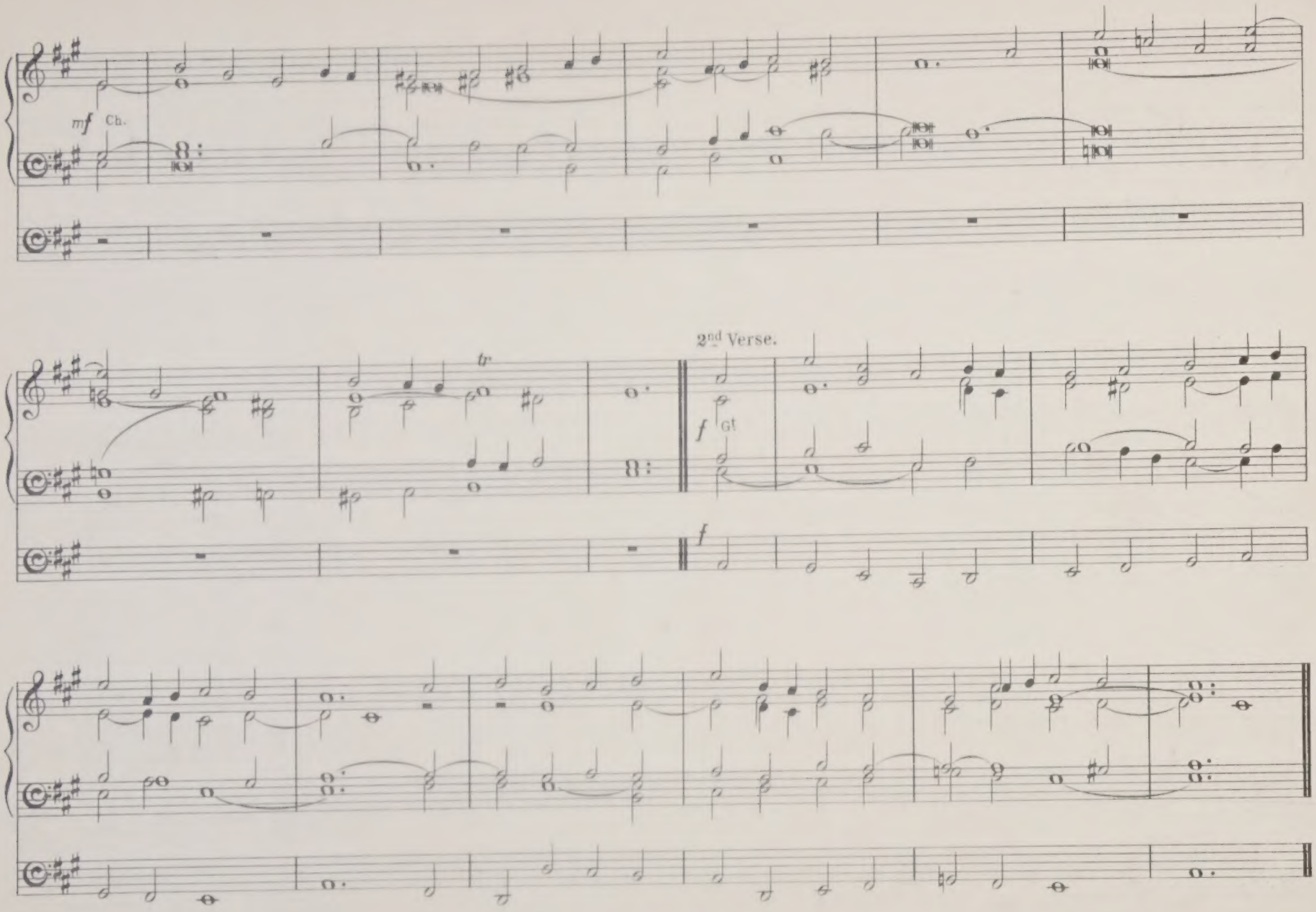
* *From the "Organist's Quarterly Journal."*

LONDON & NEW YORK: NOVELLO, EWER AND CO.

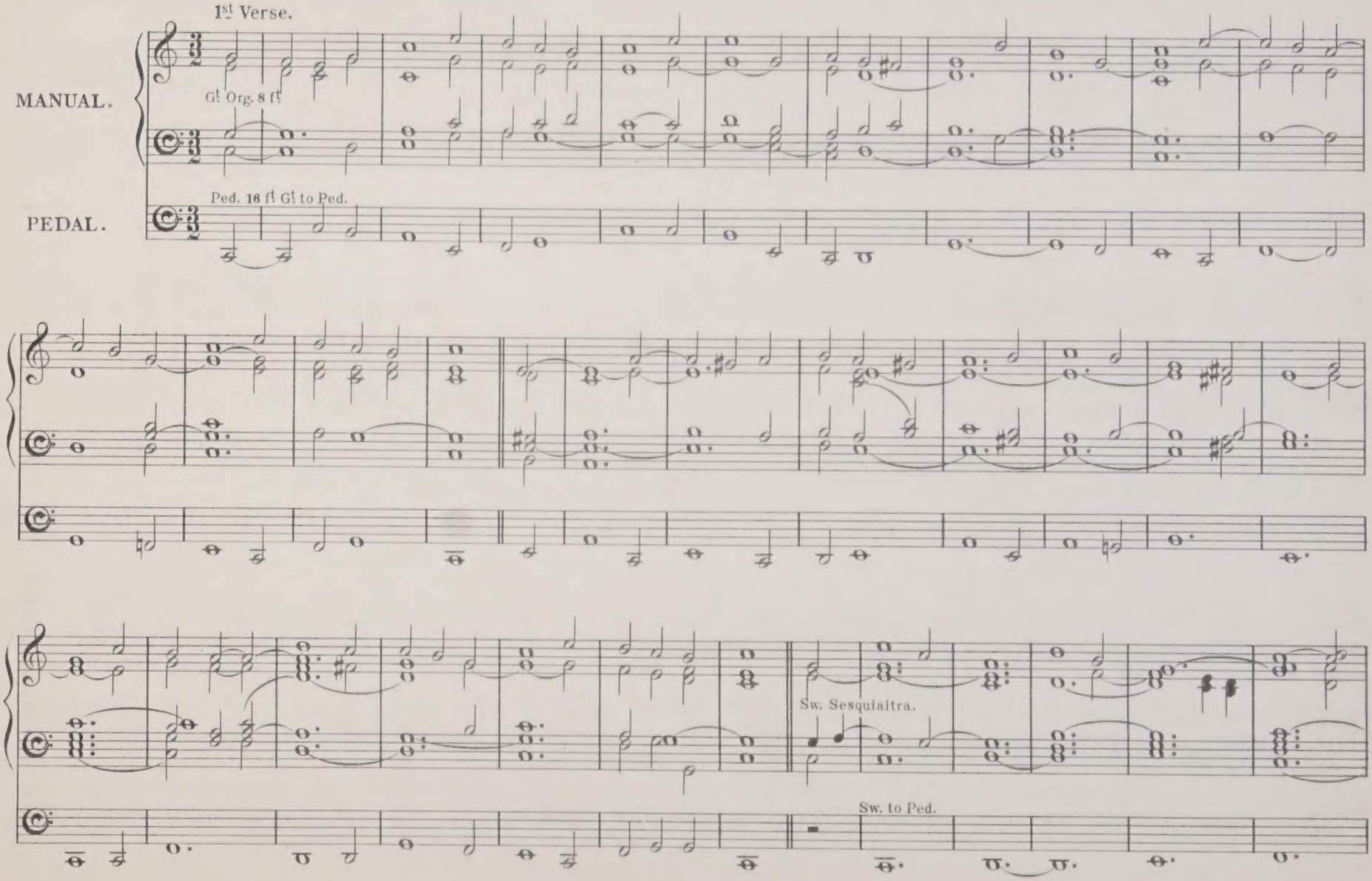
St Stephen.— C. M.

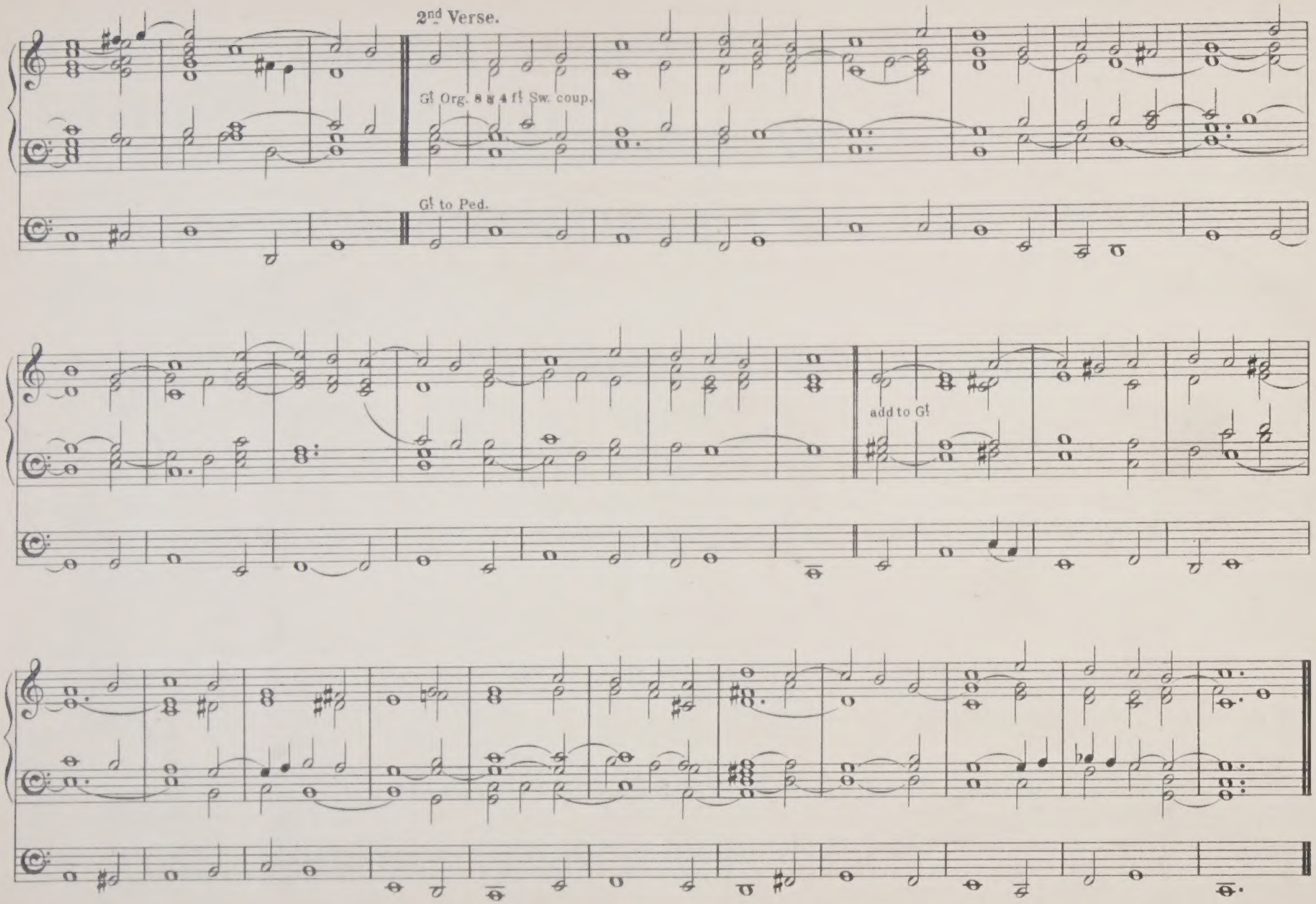
S. S. Wesley.



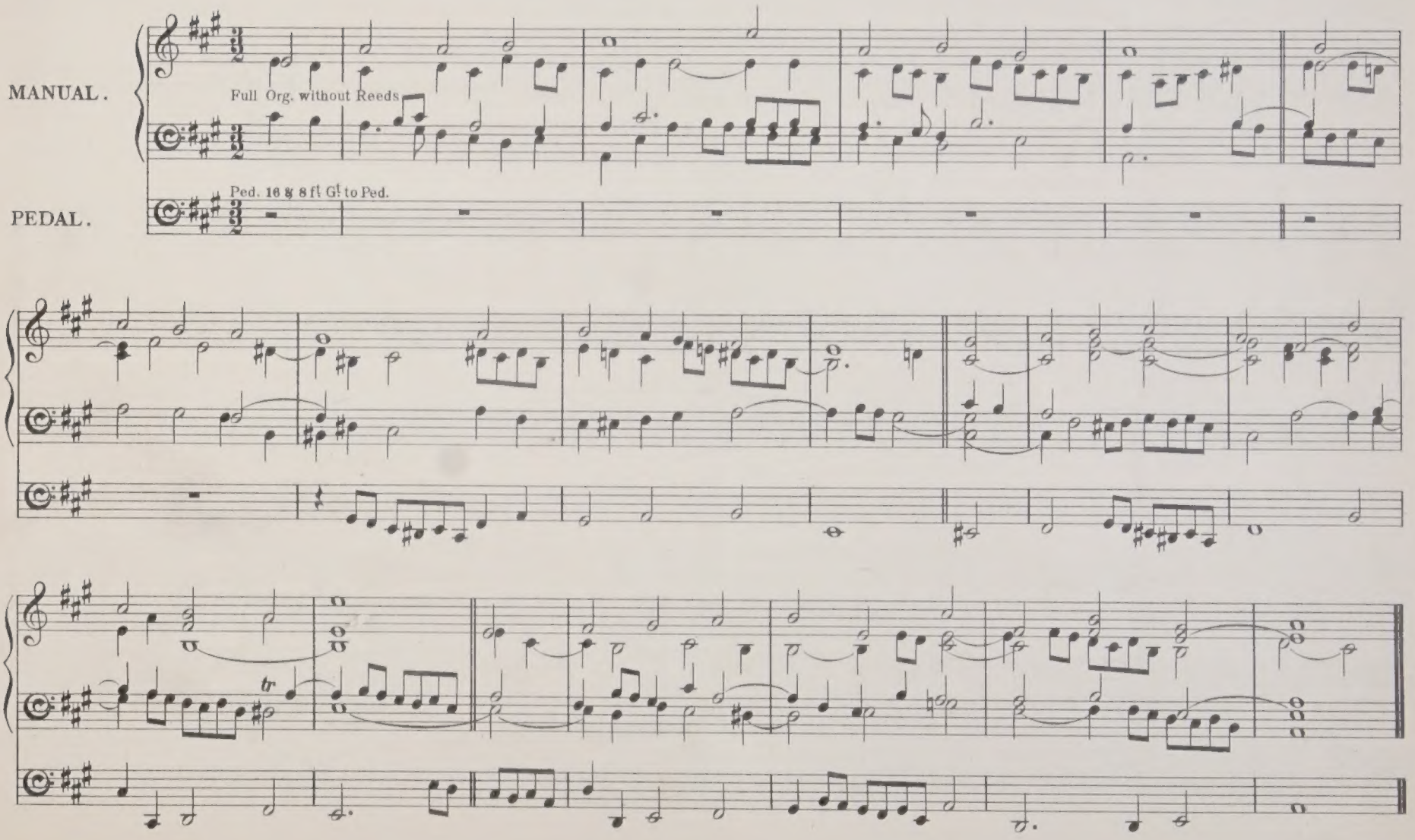

mf Ch.
tr
2nd Verse.
f Gt
f

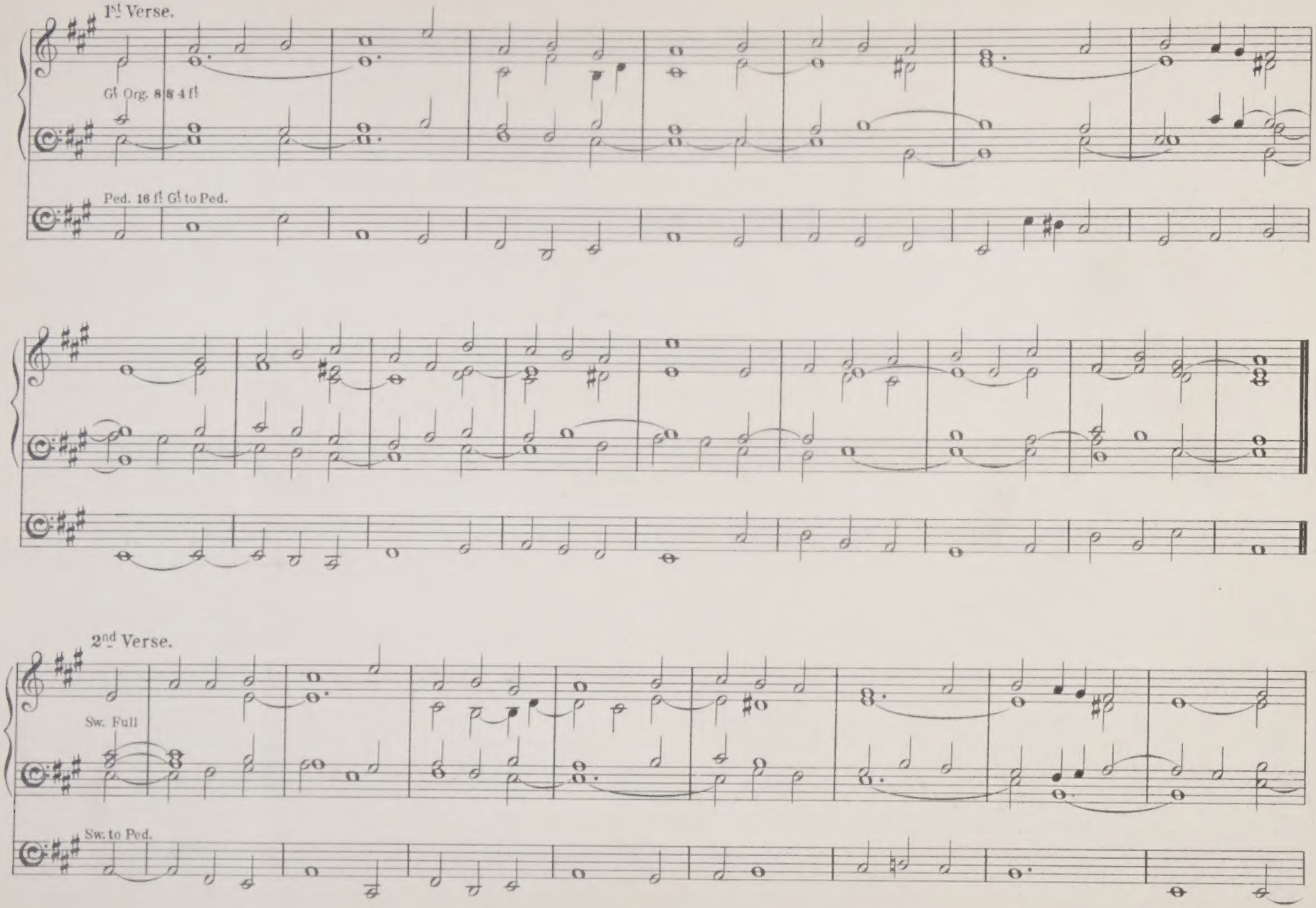
St Matthew. — C. M. (8 lines.)

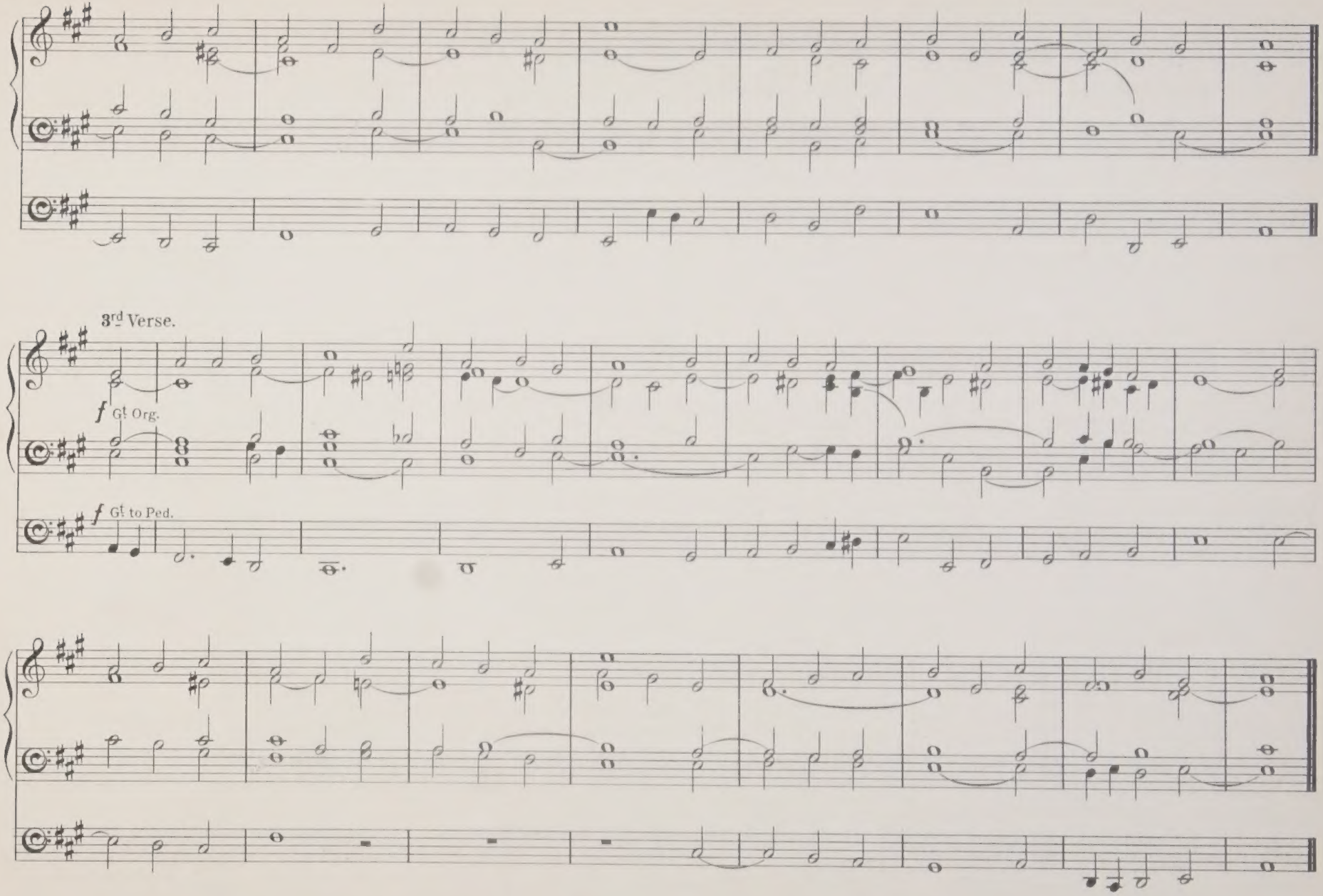



2nd Verse.
Gt Org. 8 & 4 ft Sw. coup.
Gt to Ped.
add to Gt

104th Psalm. — P. M.




1st Verse.
Gt Org. 8 8 4 ft
Ped. 16 ft Gt to Ped.
2nd Verse.
Sw. Full
Sw. to Ped.



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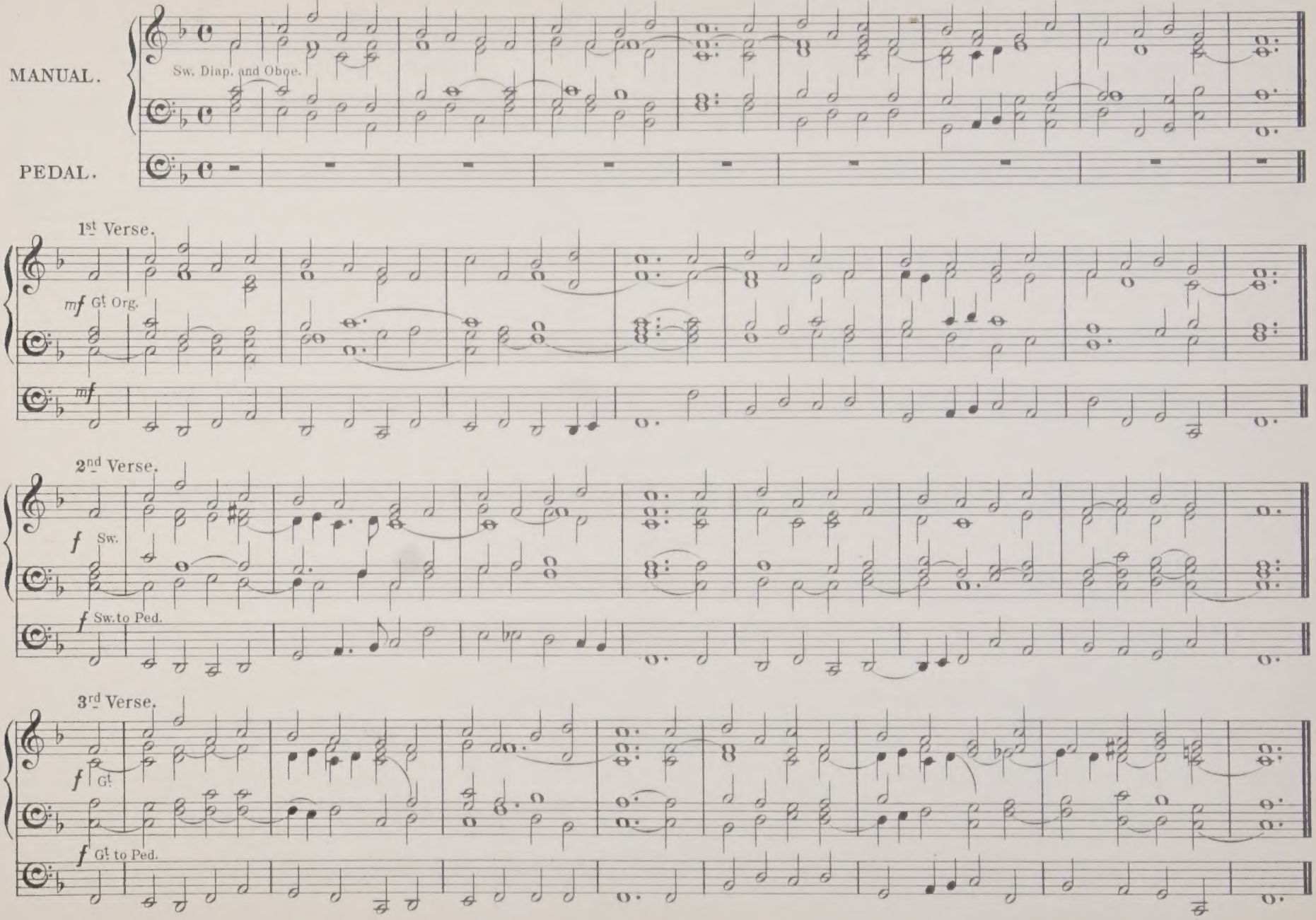
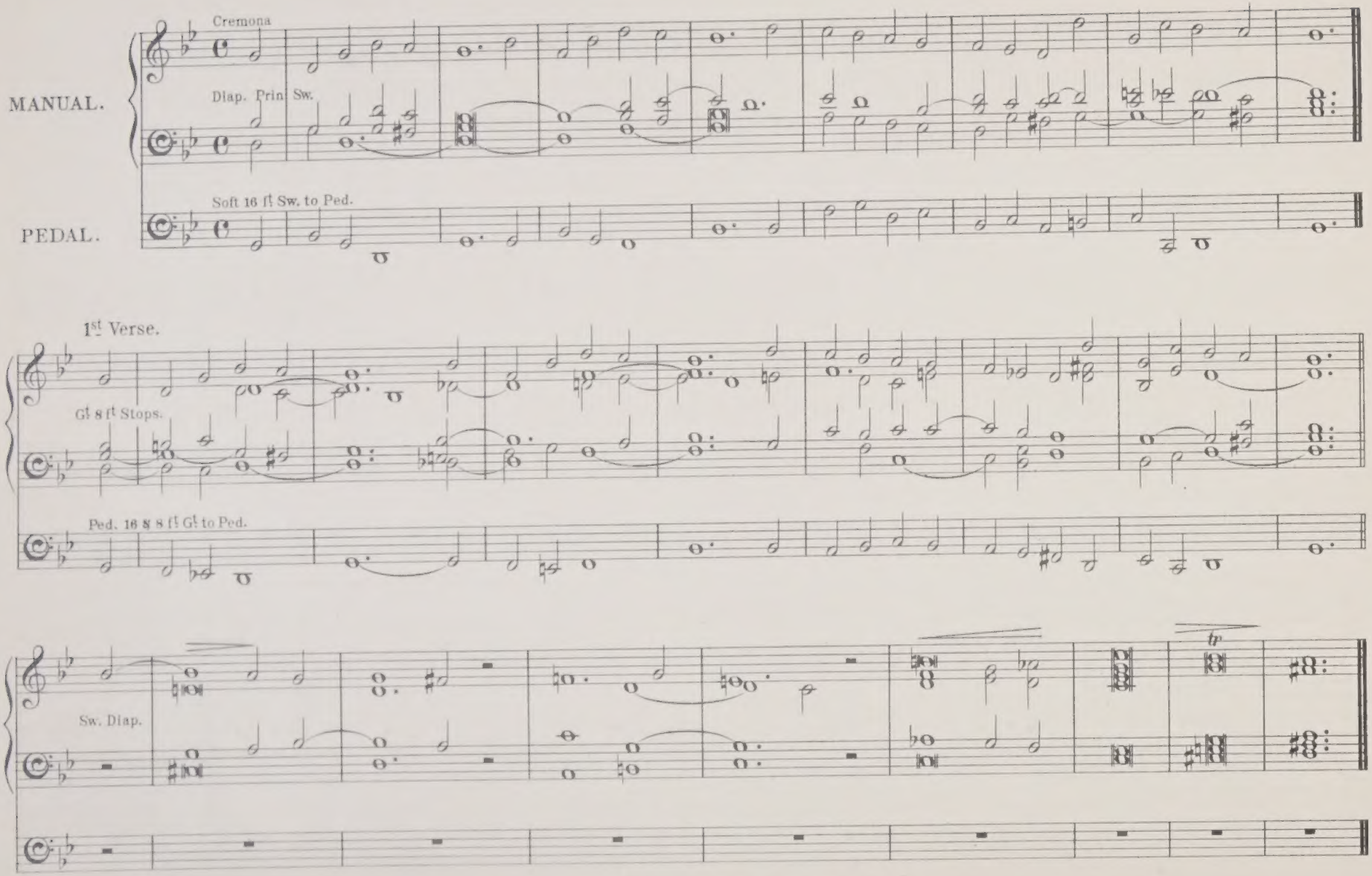
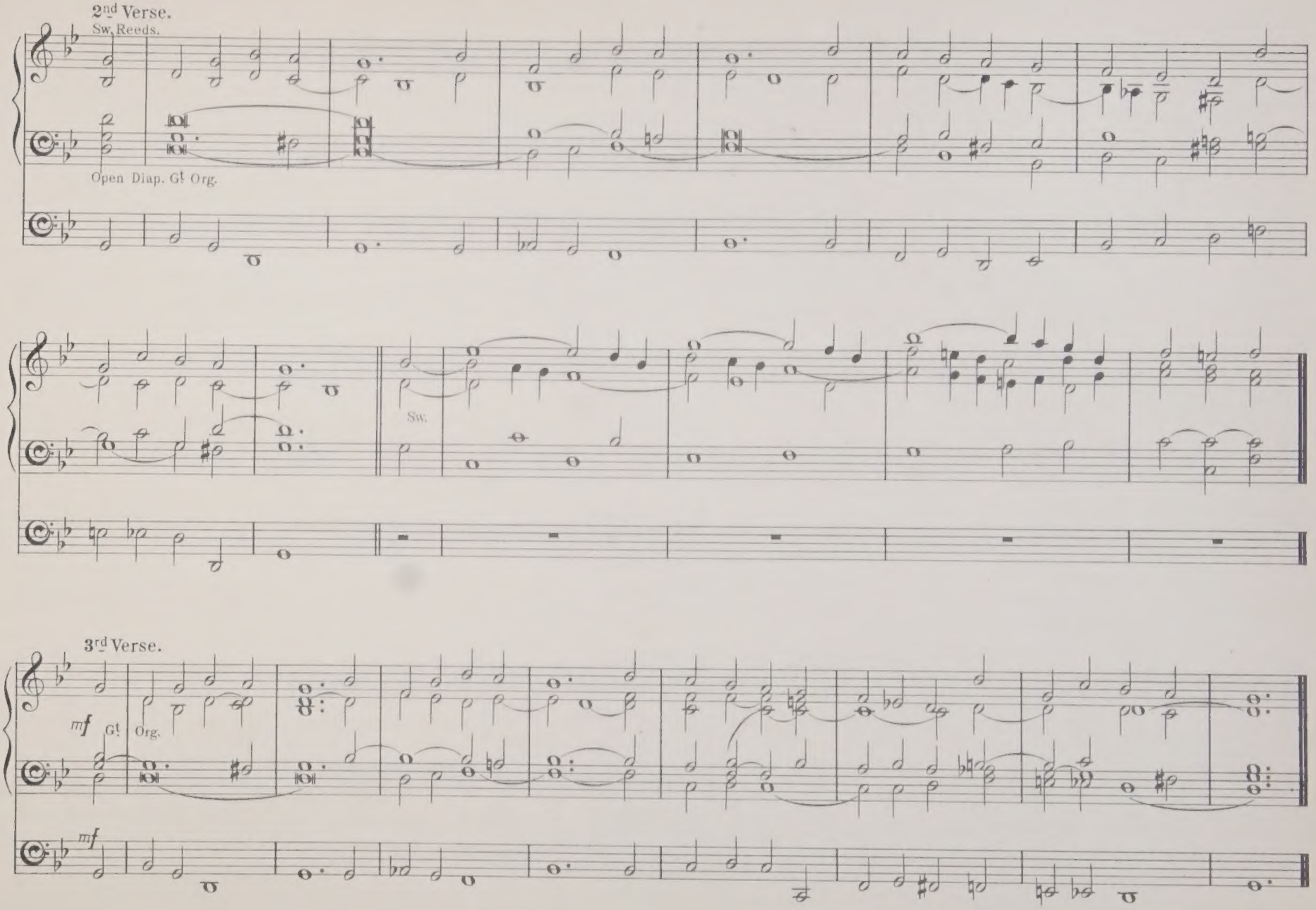
St David.—C. M.

S. S. Wesley.

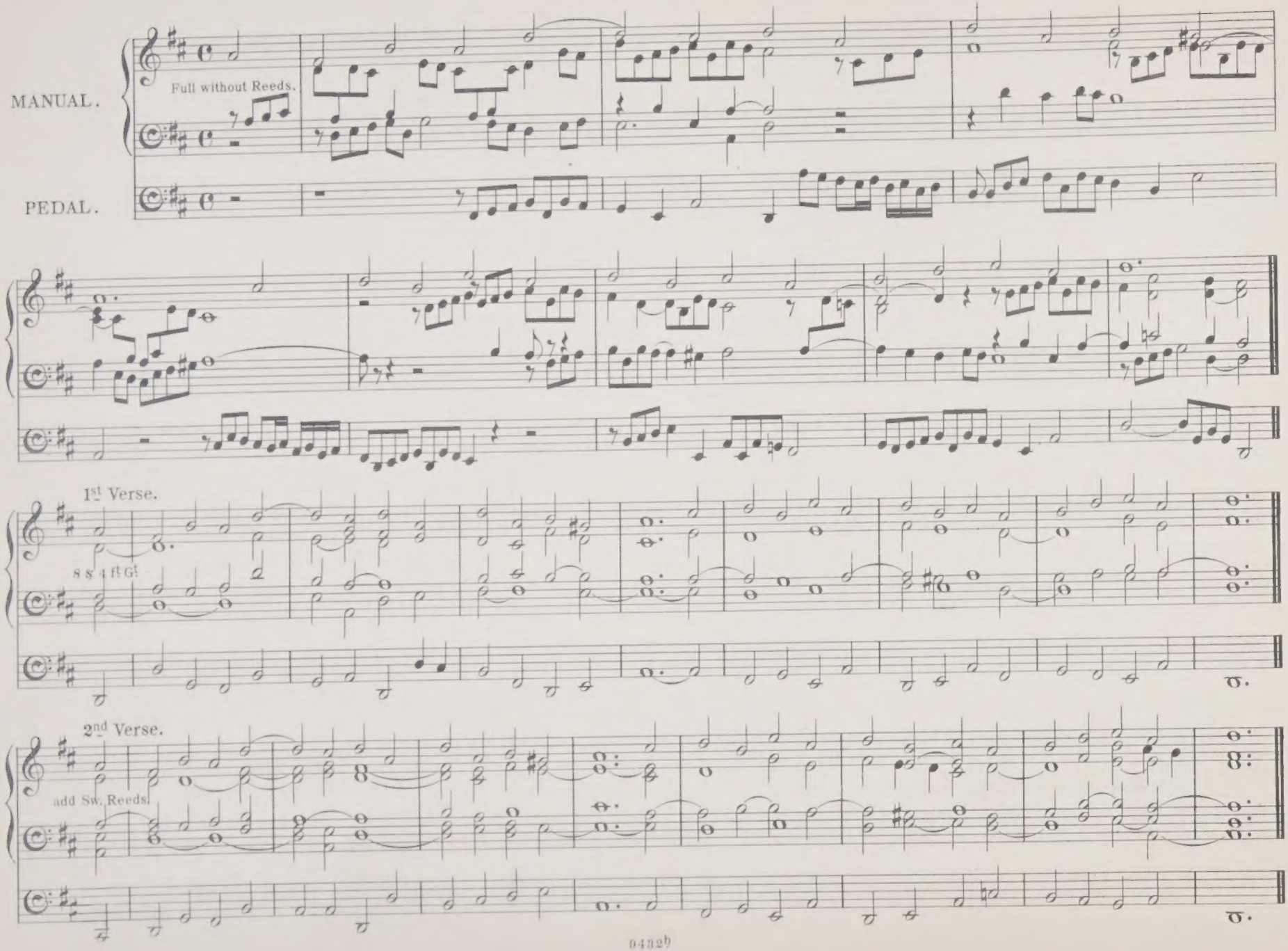


St Bride.— S. M.

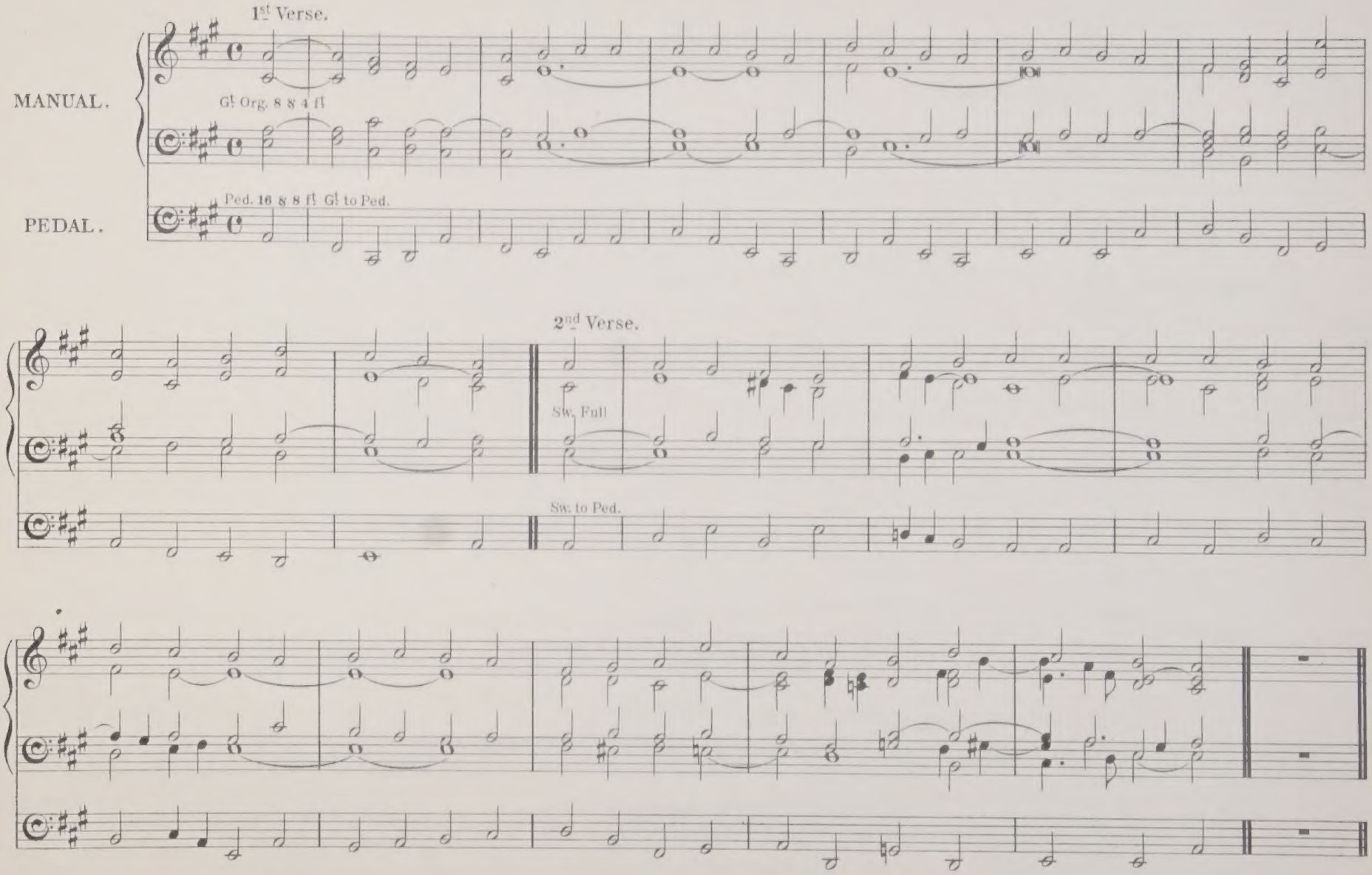

Cremona
MANUAL.
Diap. Prin. Sw.
Soft 16 ft Sw. to Ped.
PEDAL.
1st Verse.
Gt 8 ft Stops.
Ped. 16 8 8 ft Gt to Ped.
Sw. Diap.
tp

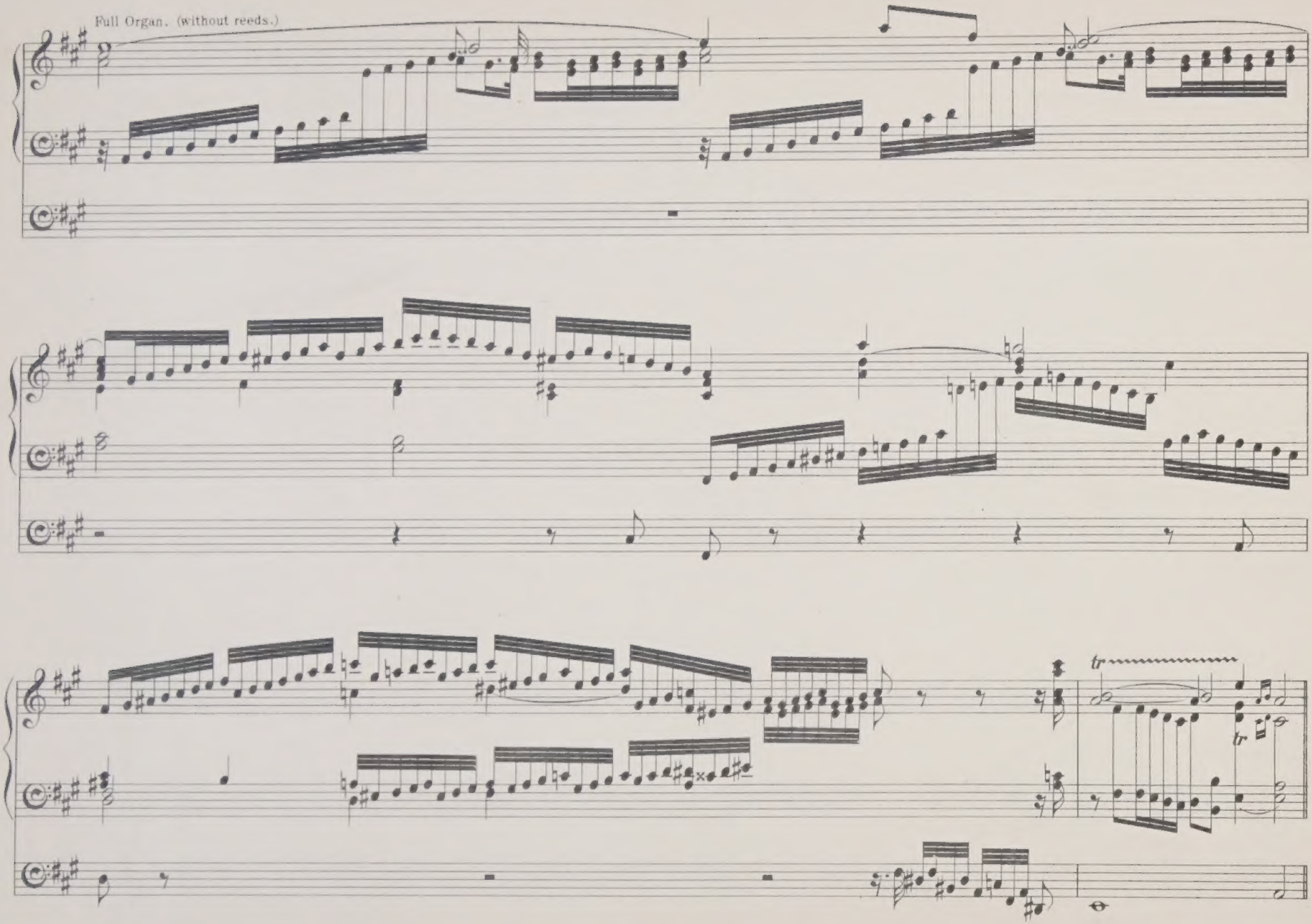

2nd Verse.
Sw. Reeds.
Open Diap. Gt Org.
Sw.
3rd Verse.
mf
Gt
Org.
mf

St Ann.—C. M.


MANUAL.
PEDAL.
Full without Reeds.
1st Verse.
8 8 4 ft Gt
2nd Verse.
add Sw. Reeds

100th Psalm.— L. M.




Full Organ. (without reeds.)
tr
tr

Maestoso. (G.)

Sw. Full *ff*

Ped. Full. 8 8 4 ft reeds coupled.

London New.—C. M.

Full Organ.

MANUAL.

PEDAL.

Sw. Full.

Ped. Full without reeds.

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(*For continuation, see other list.*)

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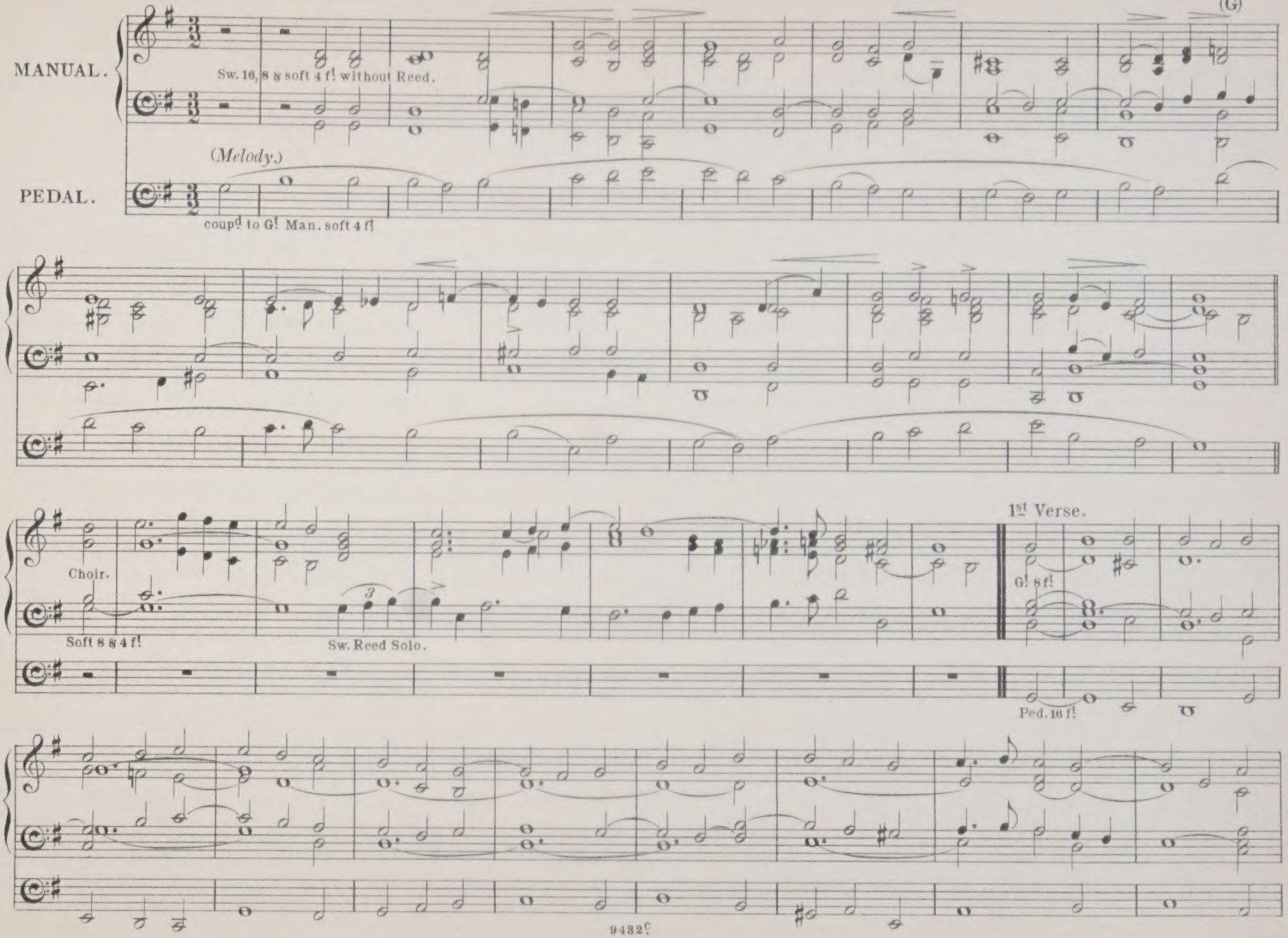
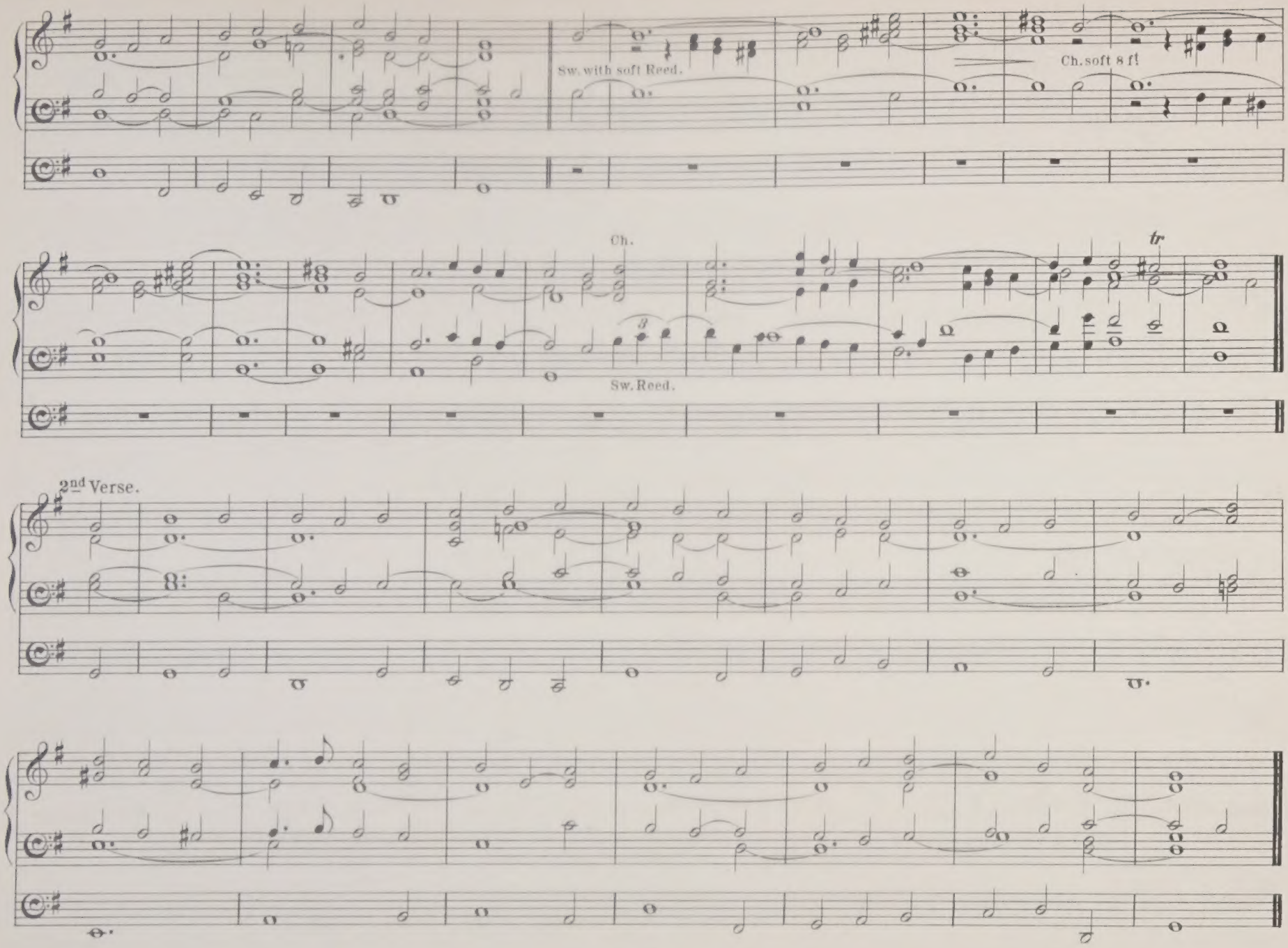
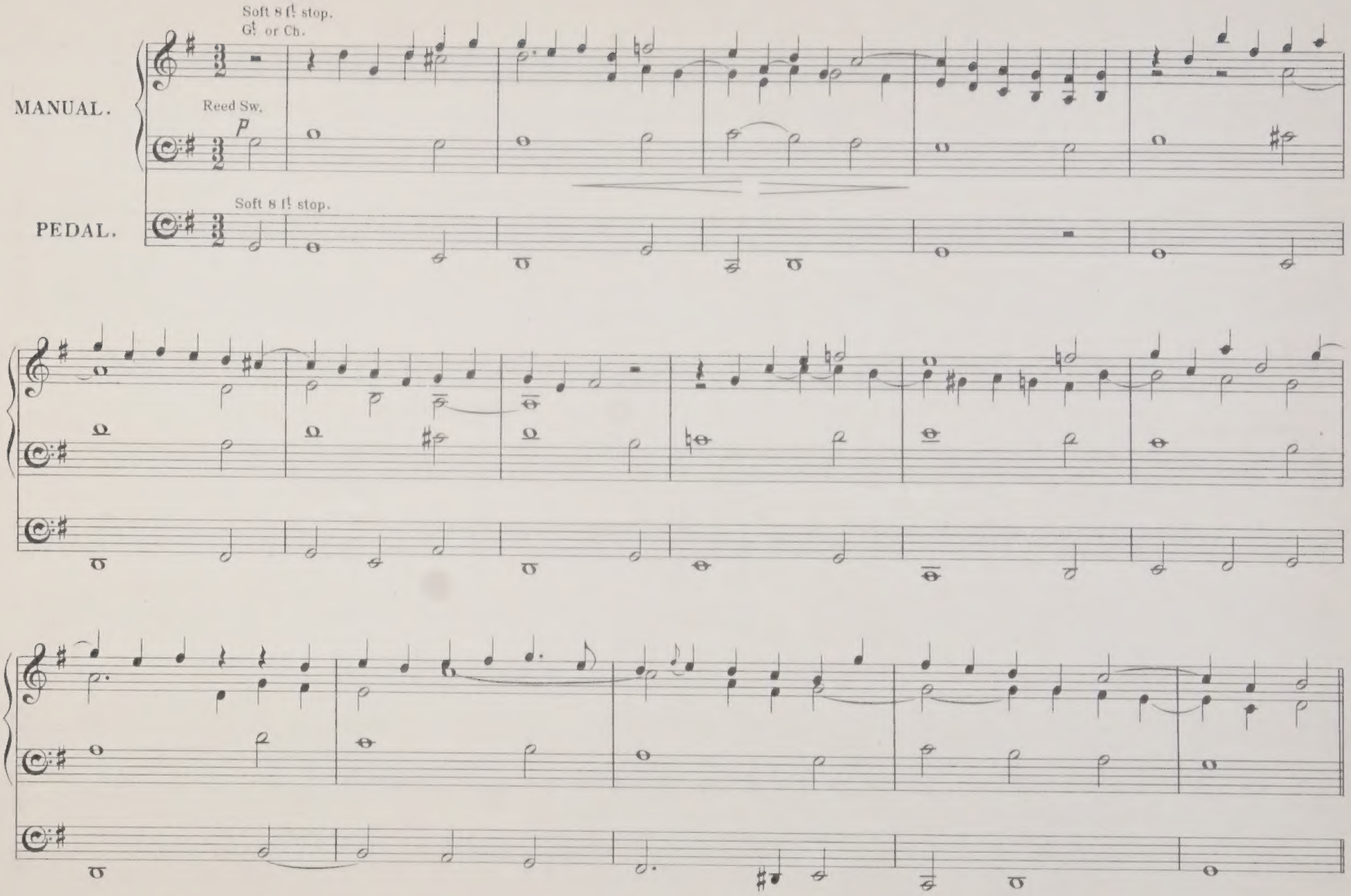
Westminster.—C. M.

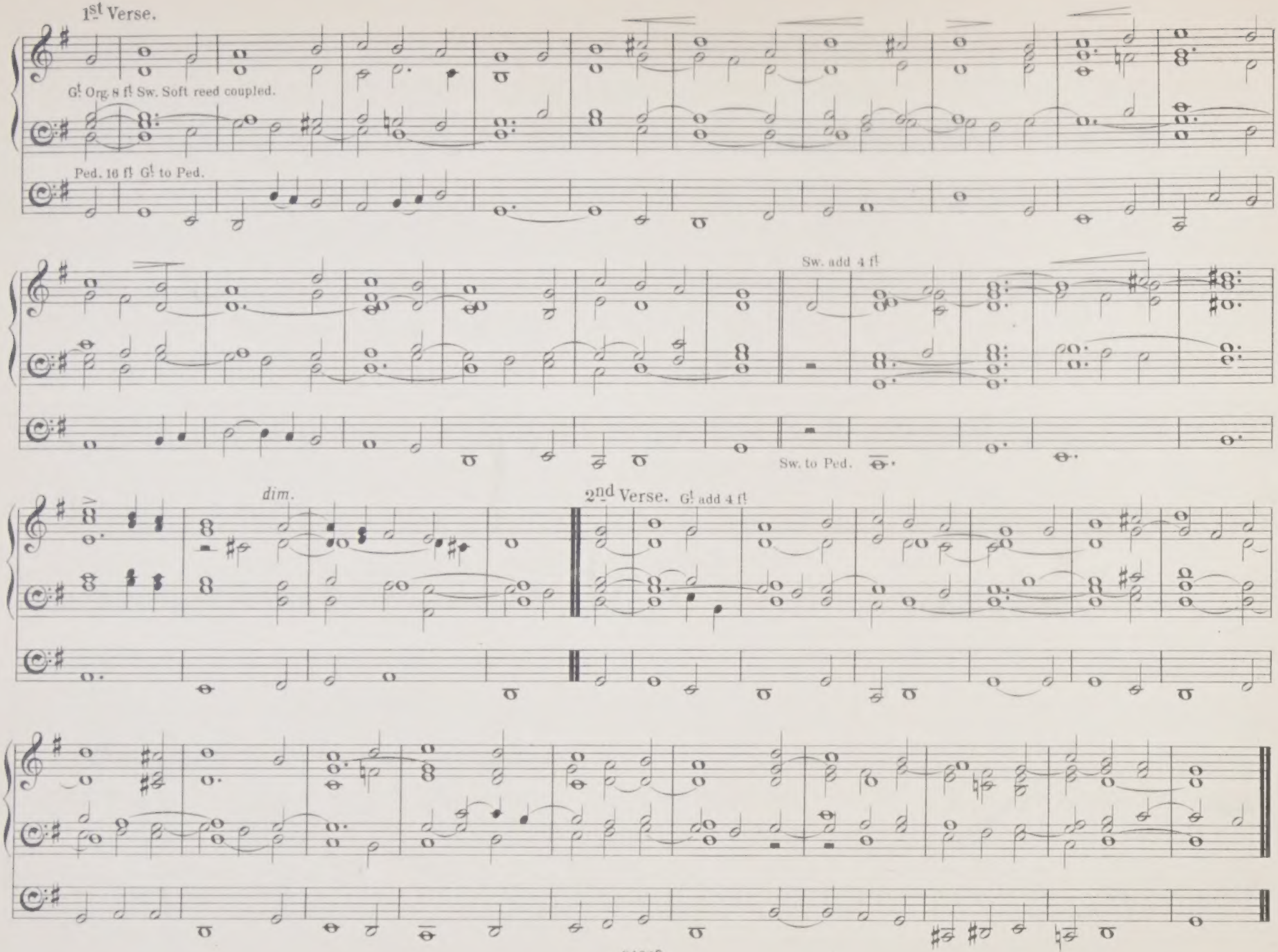
S. S. Wesley.
(G)



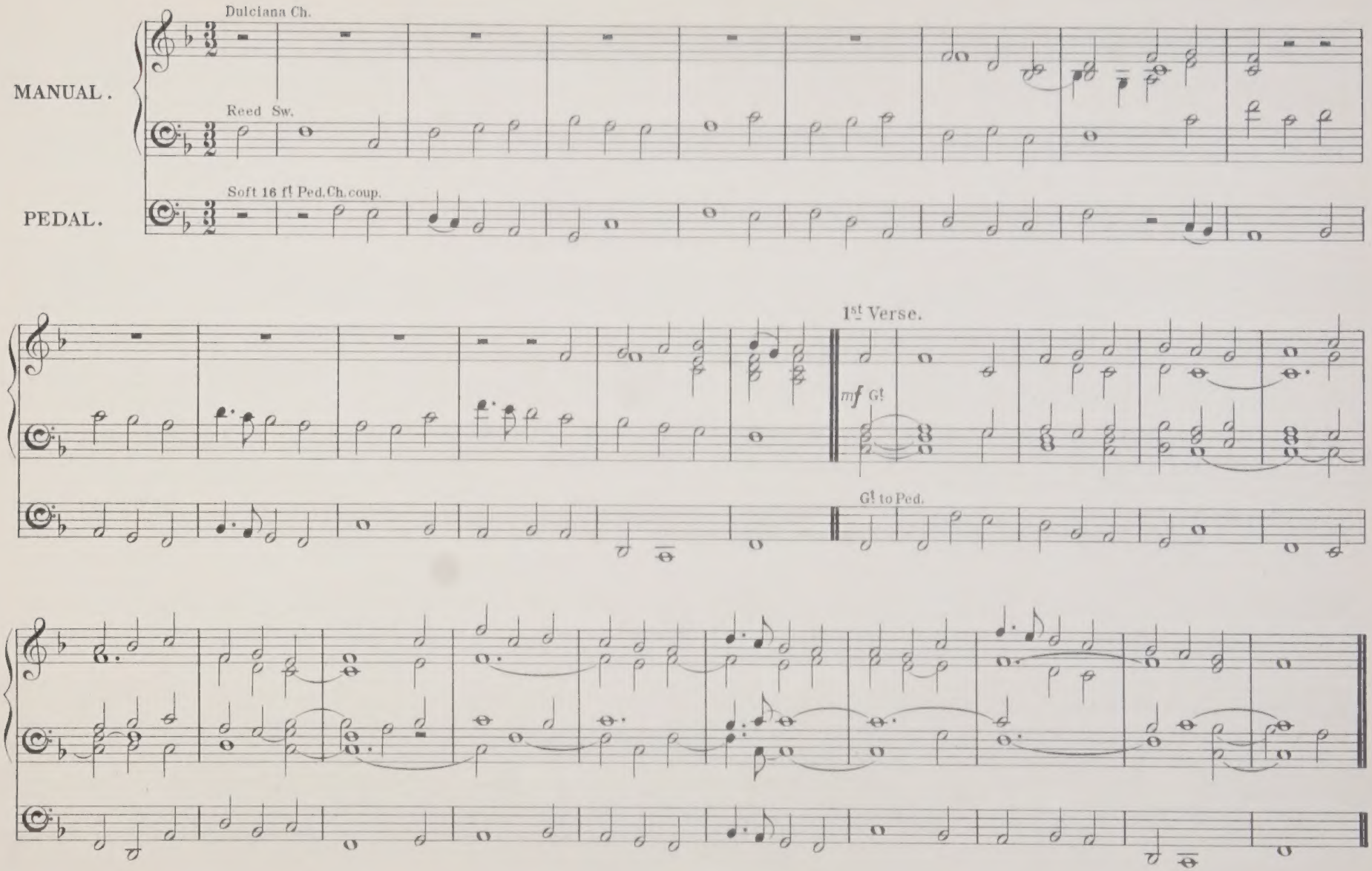

Sw. with soft Reed.
Ch. soft 8 ft
Ch.
tr
Sw. Reed.
2nd Verse.

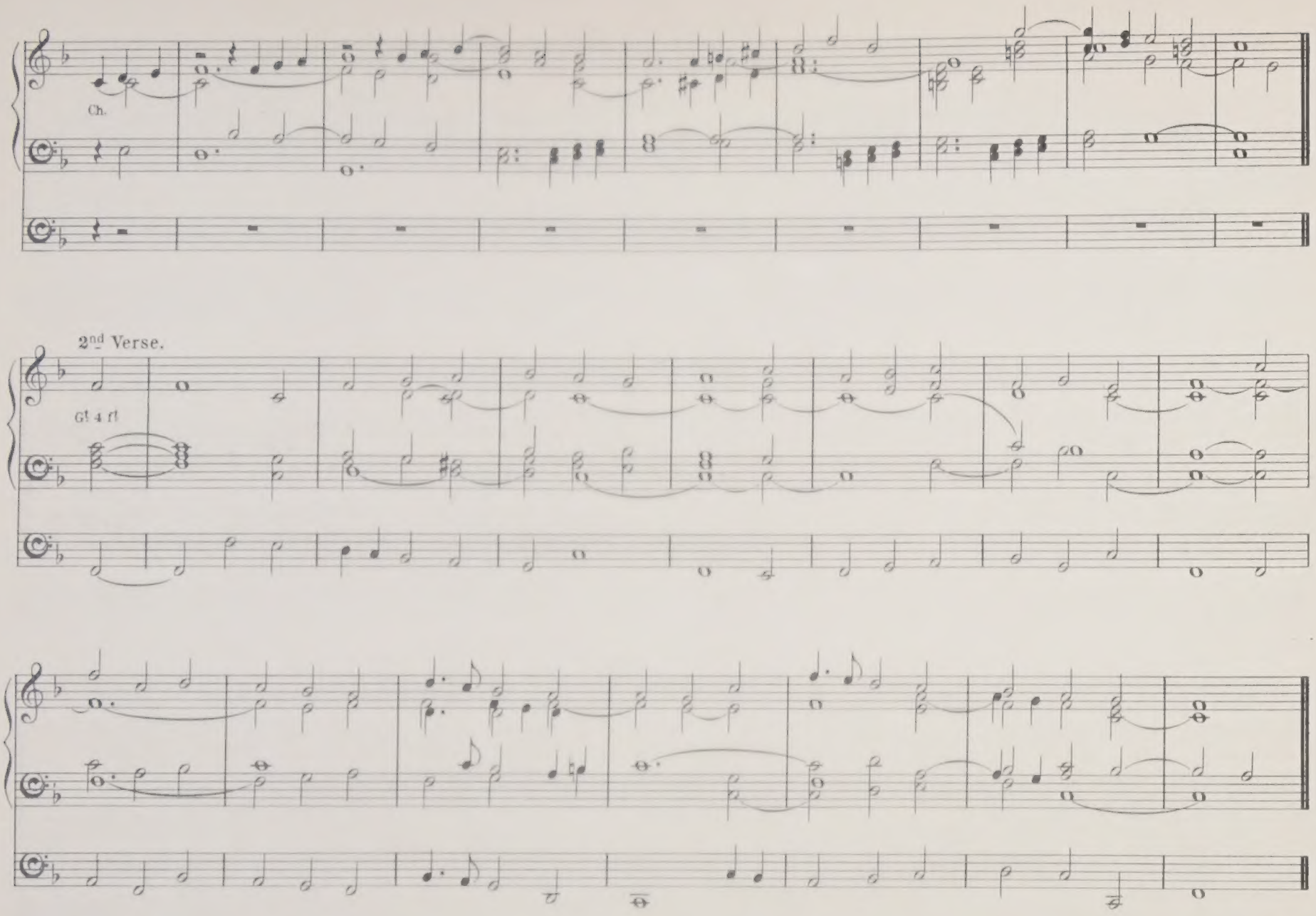
Angel's Hymn.— L. M.



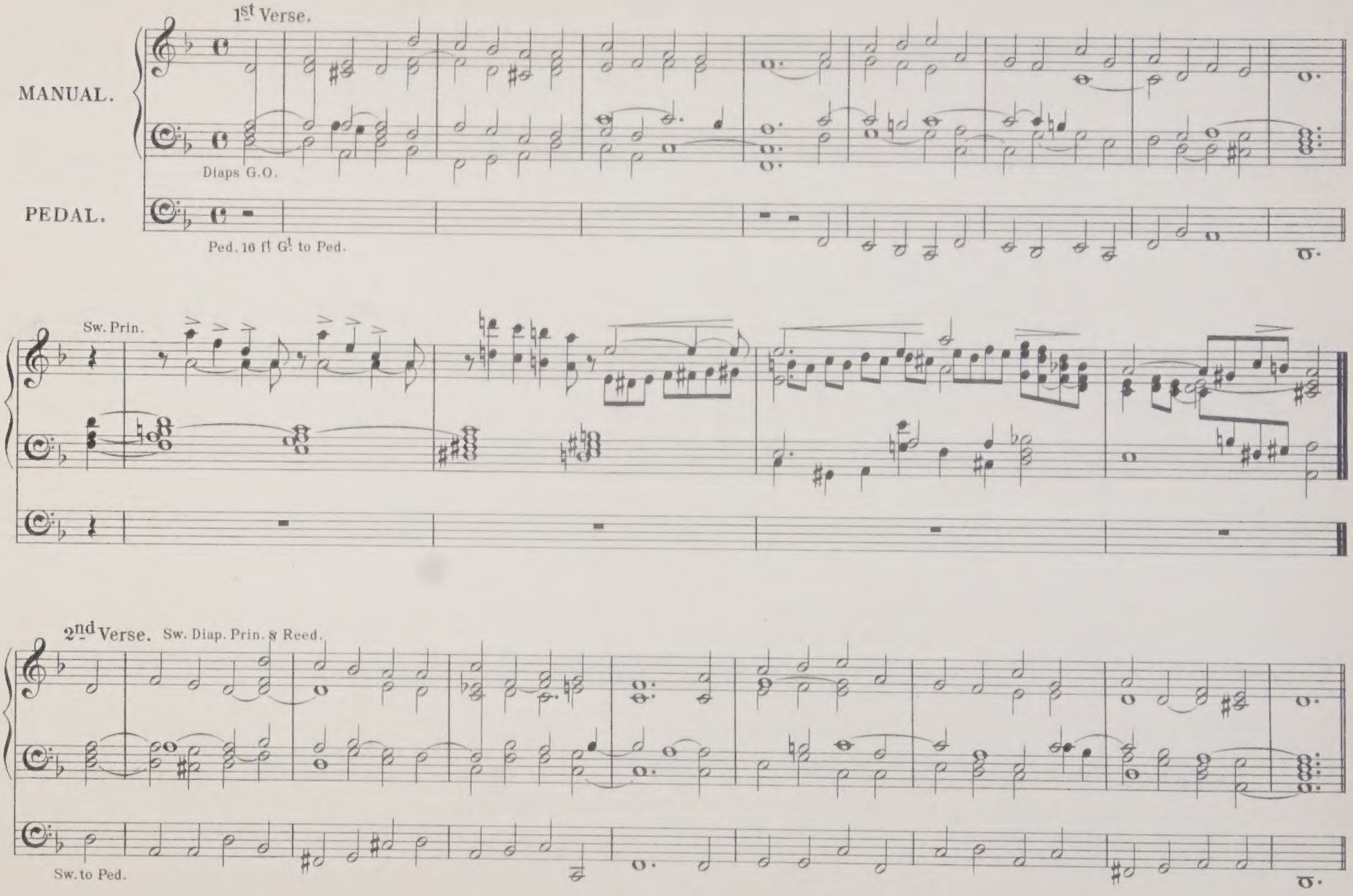

1st Verse.
G! Org. 8 ft. Sw. Soft reed coupled.
Ped. 16 ft. G! to Ped.
Sw. add 4 ft.
Sw. to Ped.
dim.
2nd Verse. G! add 4 ft.

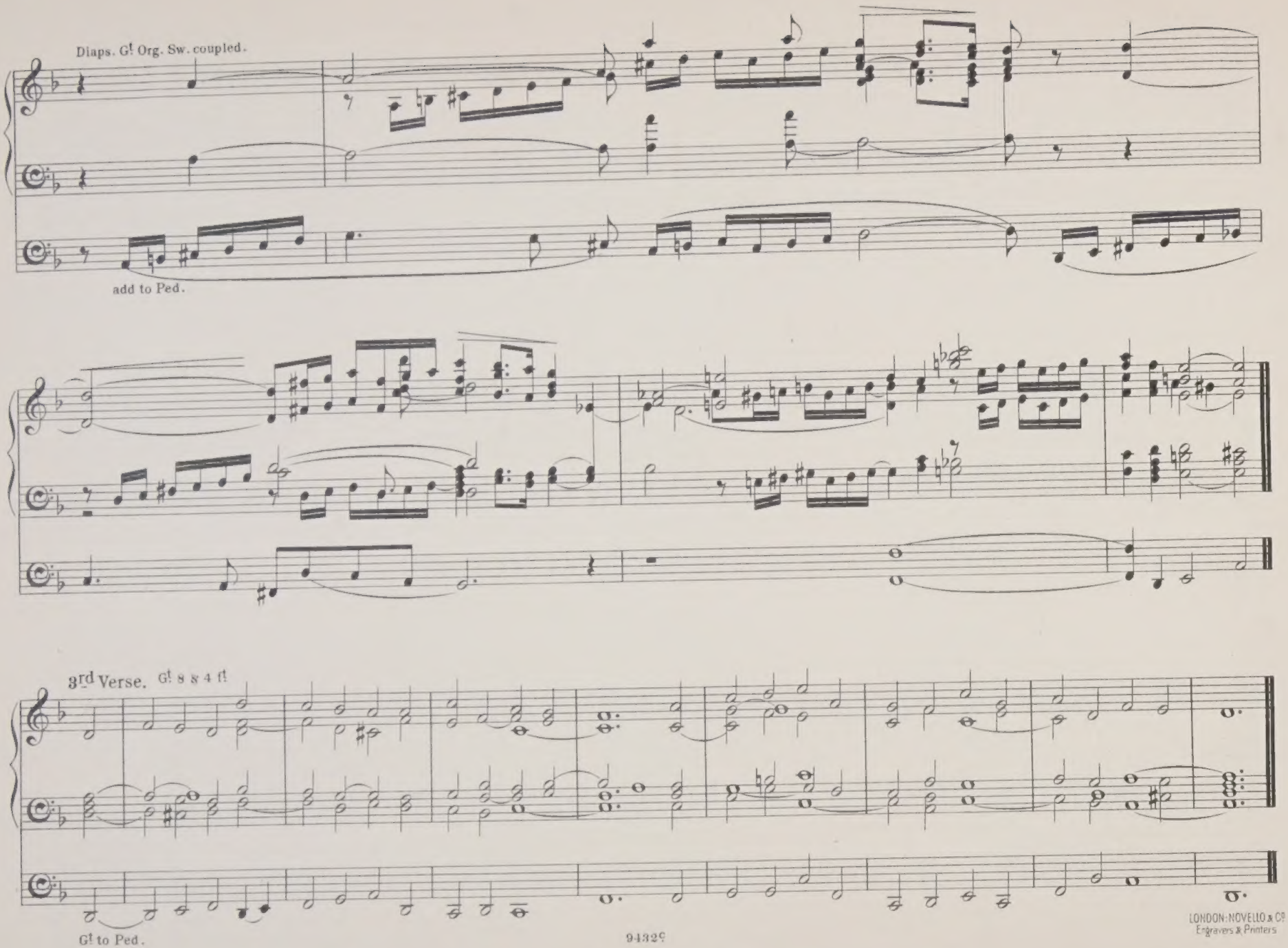
Irish. — C. M.


Dulciana Ch.
MANUAL.
Reed Sw.
PEDAL.
Soft 16 ft Ped.Ch.coup.
1st Verse.
mf G!
G! to Ped.


Ch.
2nd Verse.
Gt 4 ft

St Mary.— C. M.


1st Verse.
MANUAL.
Diaps G.O.
PEDAL.
Ped. 16 ft G.t to Ped.
Sw. Prin.
2nd Verse. Sw. Diap. Prin. & Reed.
Sw. to Ped.



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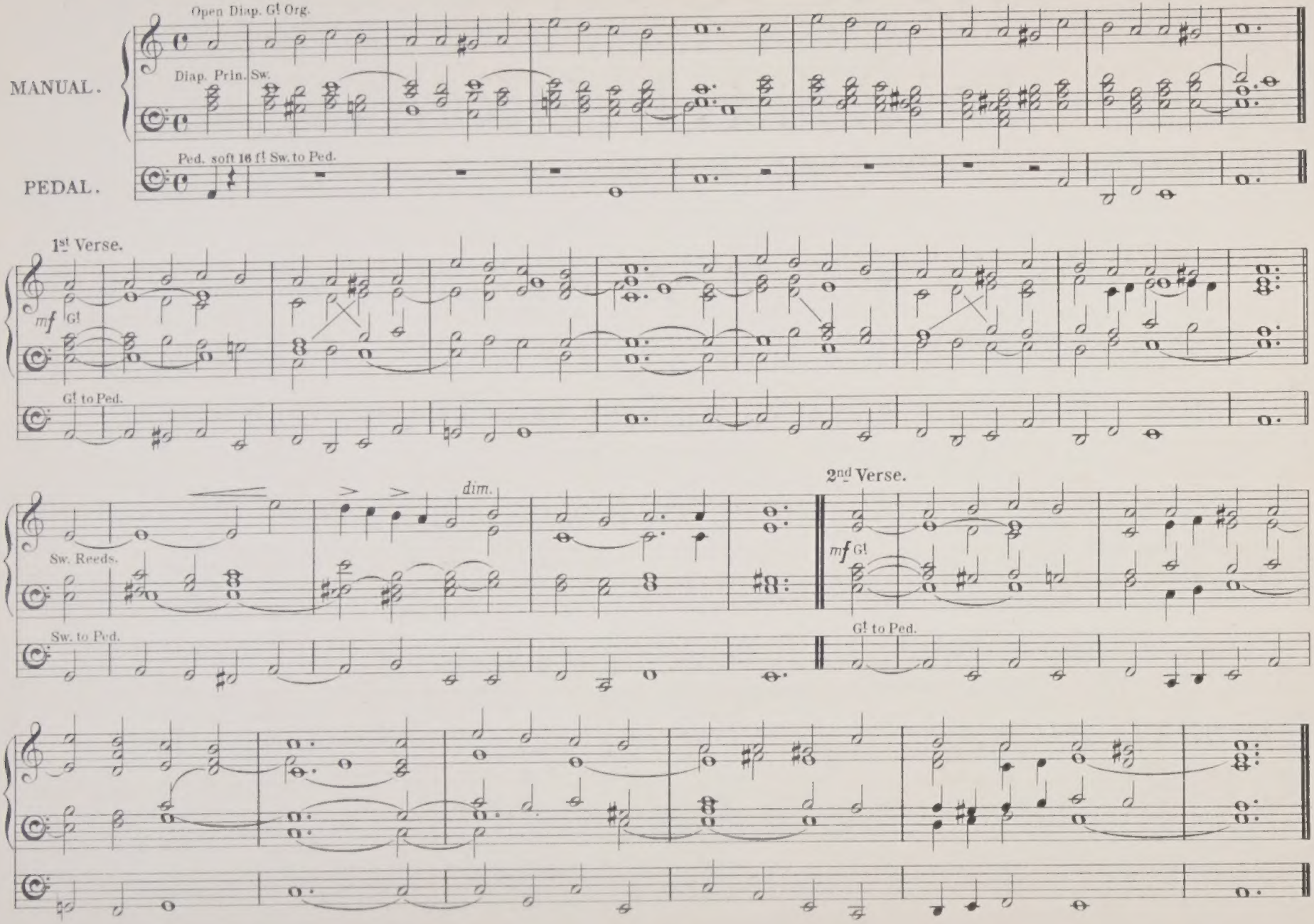

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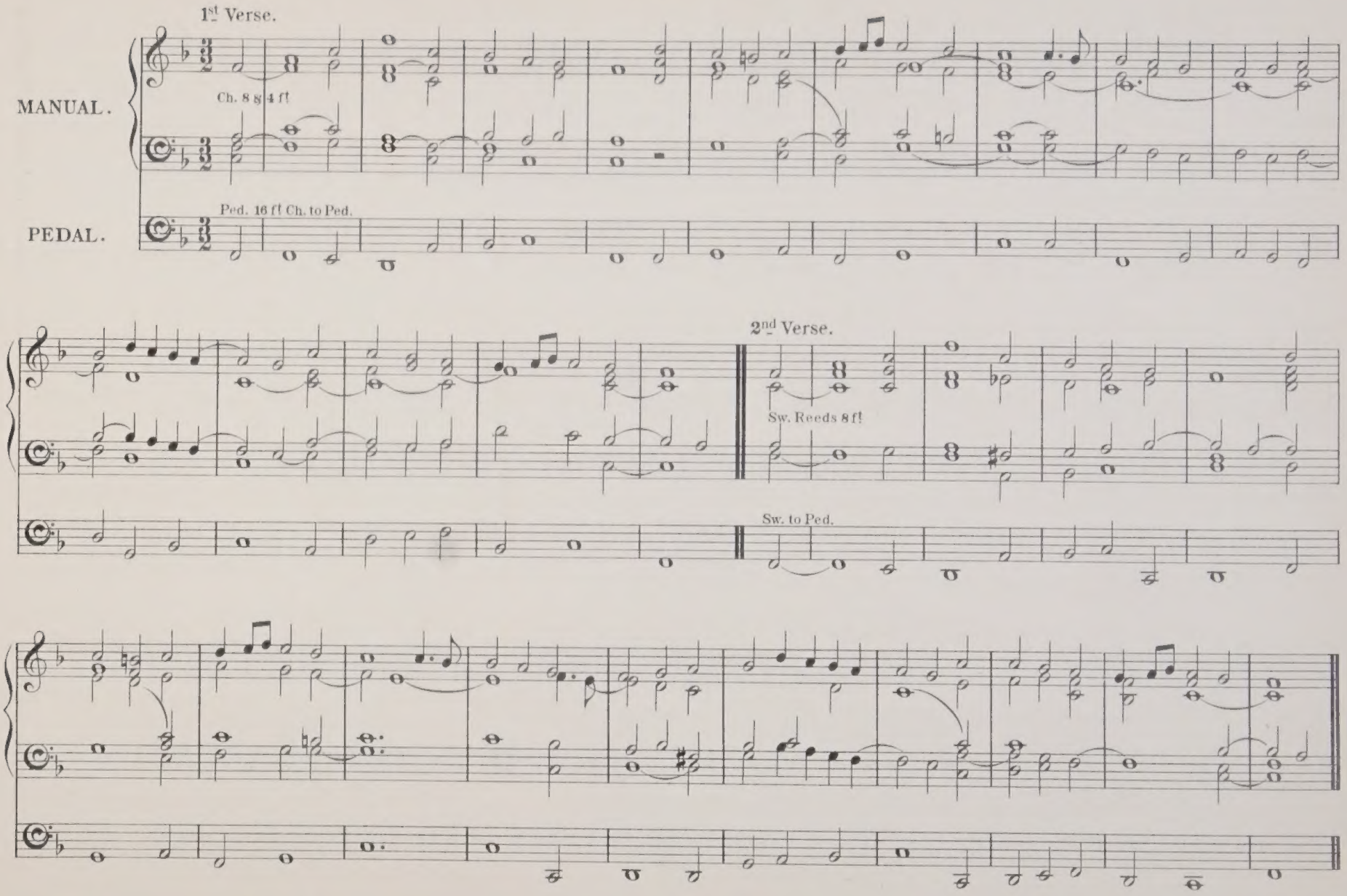

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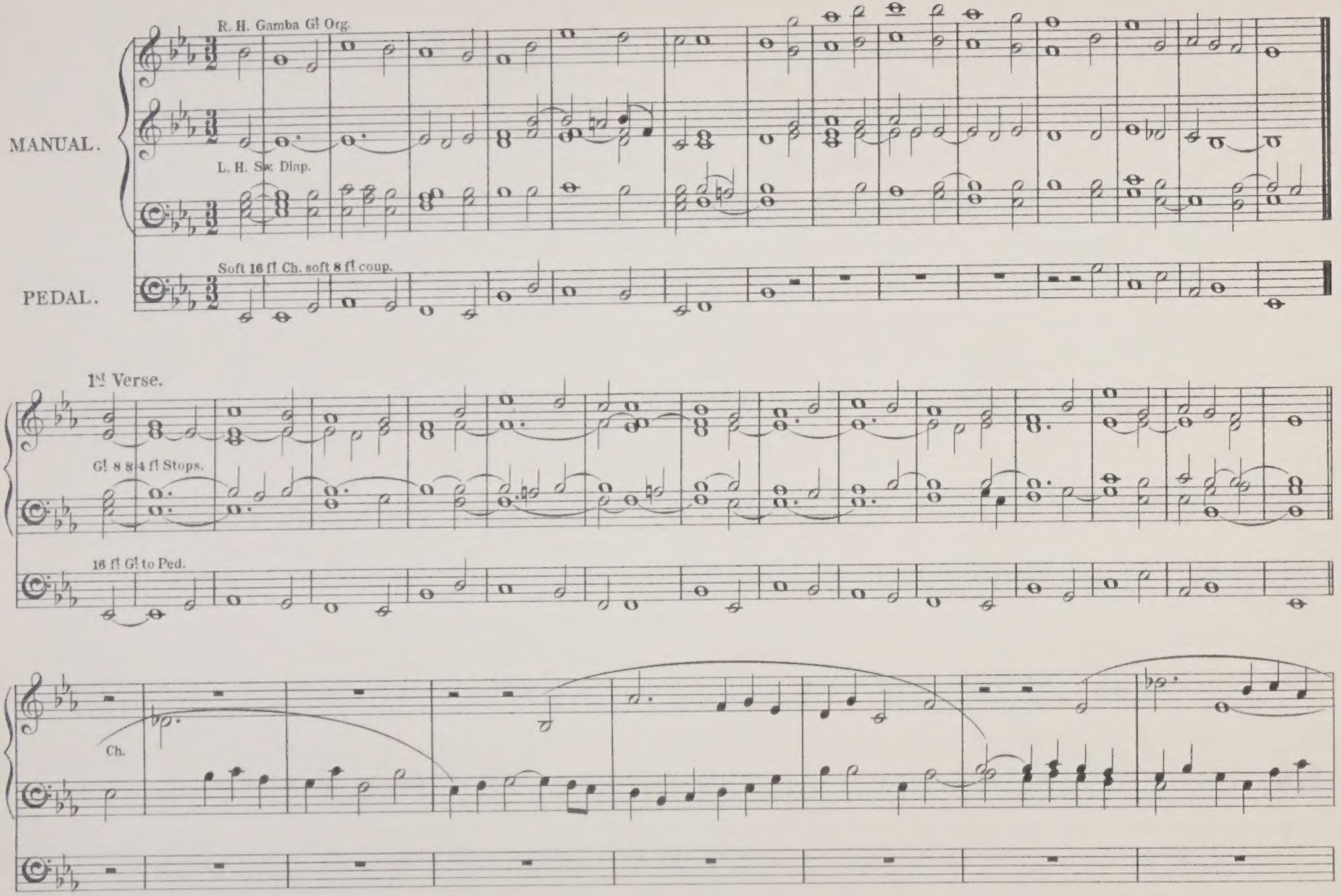
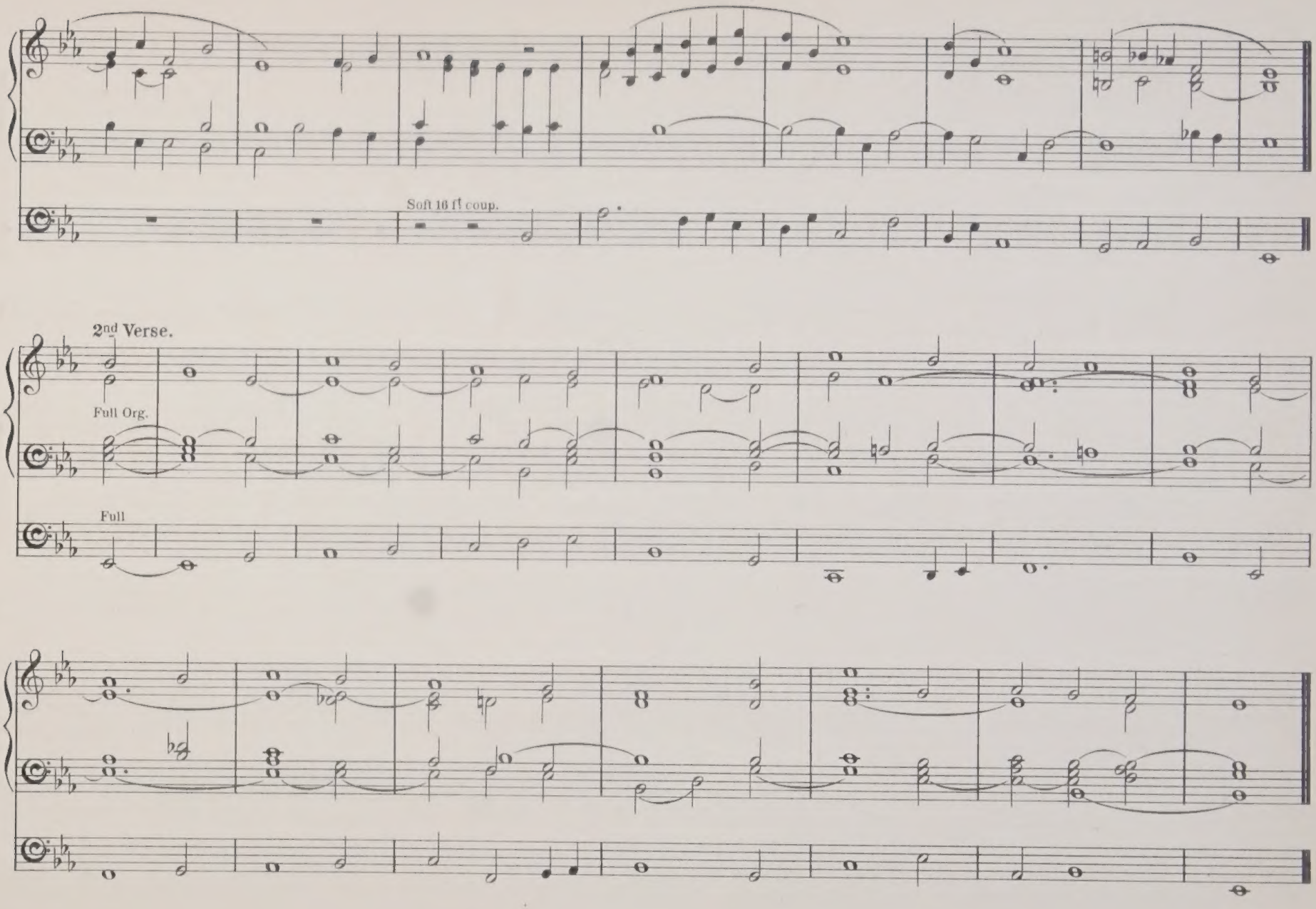
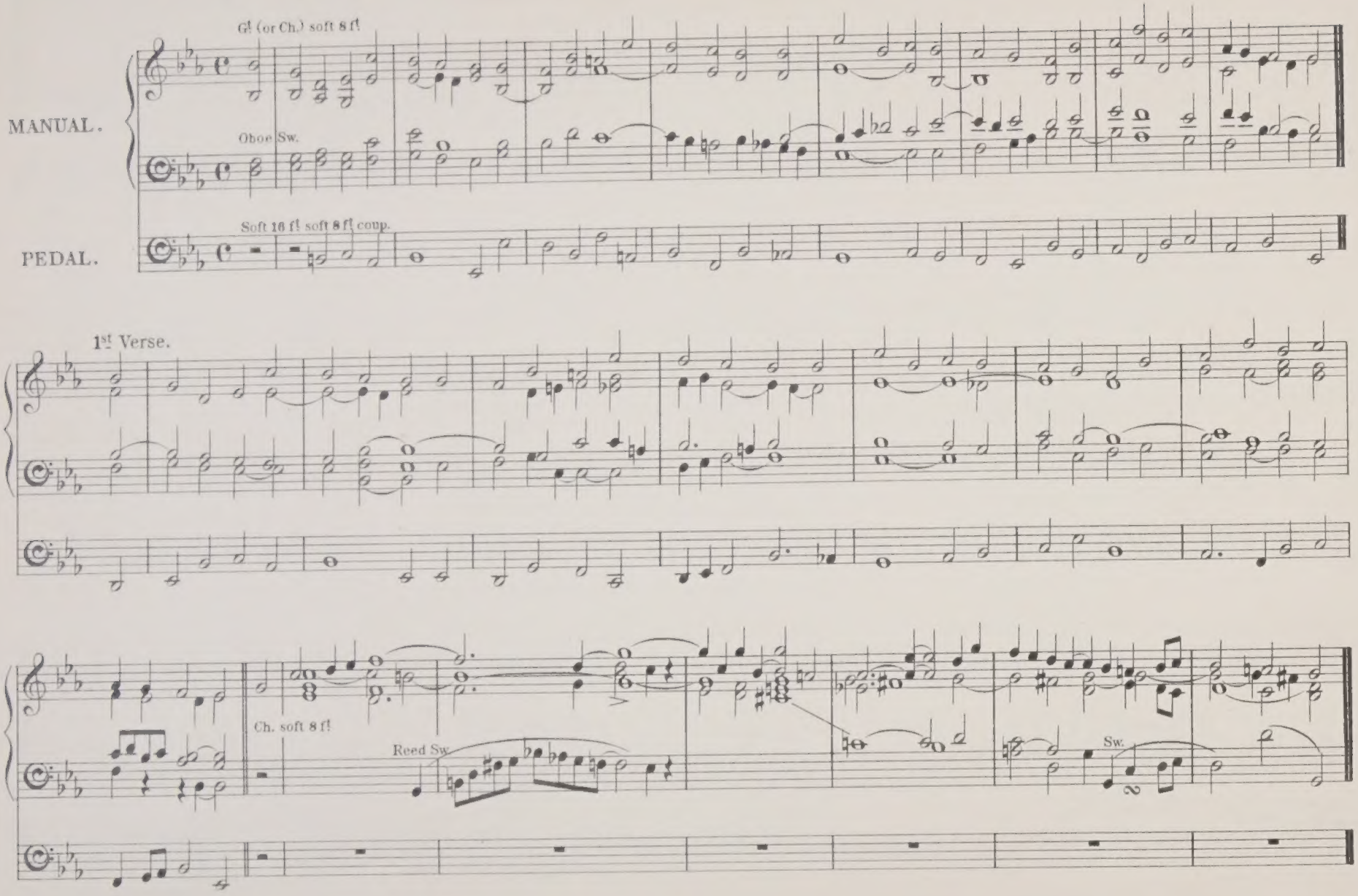
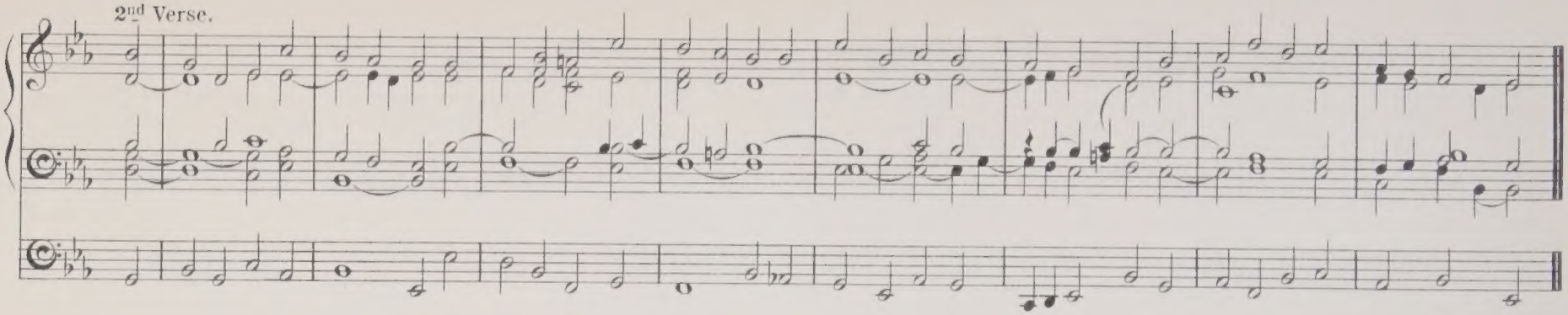

R. H. Gamba G! Org.
MANUAL.
L. H. Sw. Diap.
Soft 16 f! Ch. soft 8 f! coup.
PEDAL.
1st Verse.
G! 8 8 4 f! Stops.
16 f! G! to Ped.
Ch.


Soft 16 ft coup.
2nd Verse.
Full Org.
Full

Manchester.—L. M.





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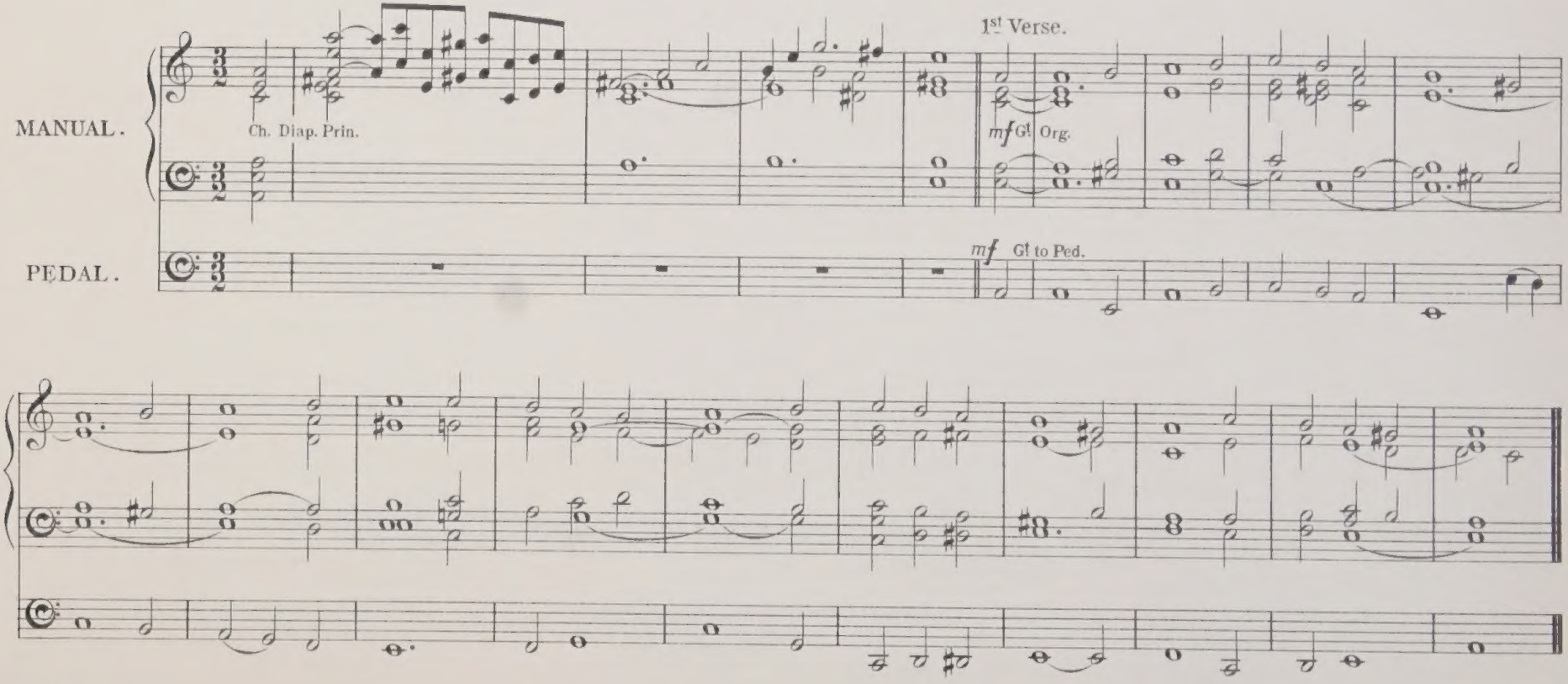

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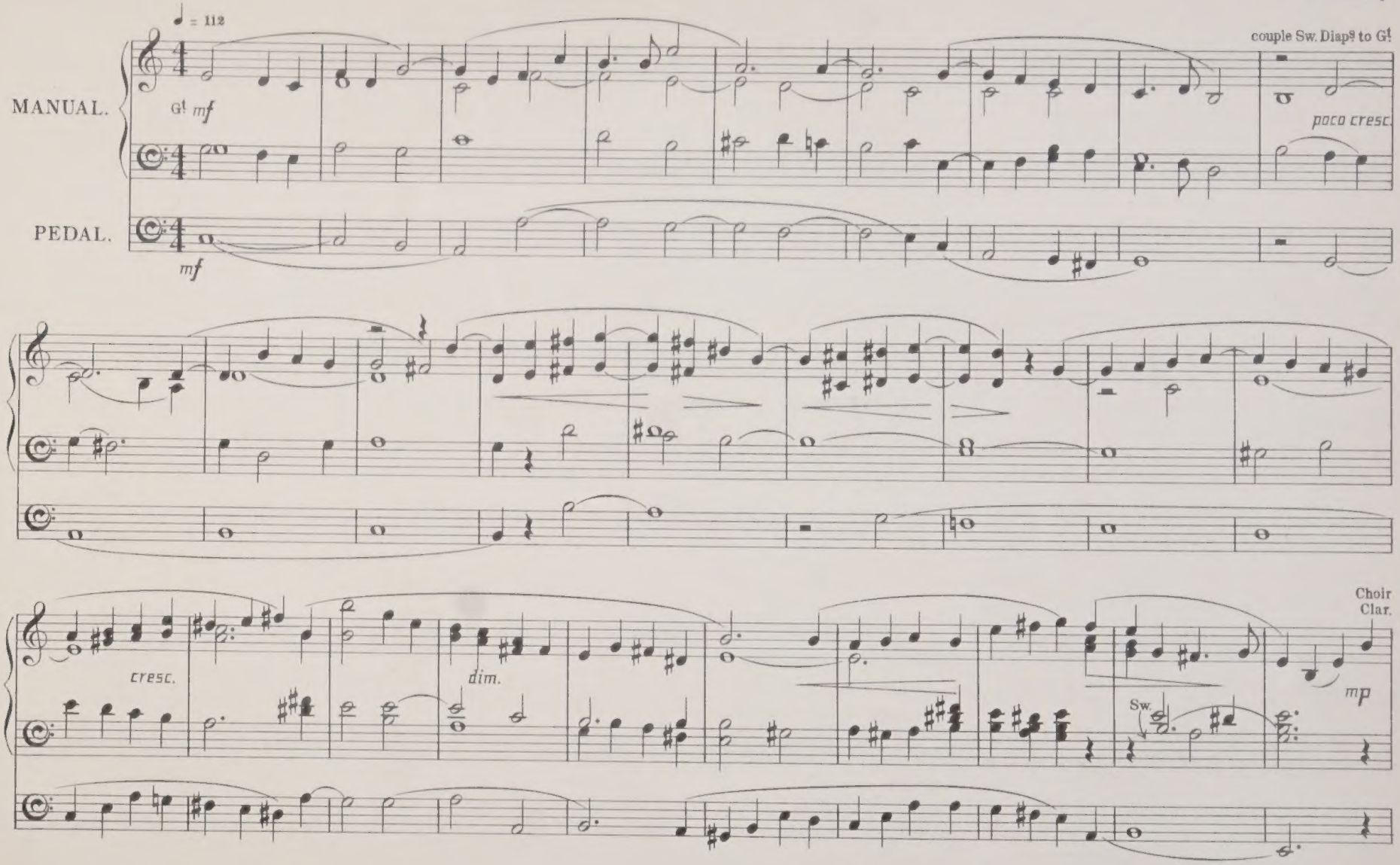

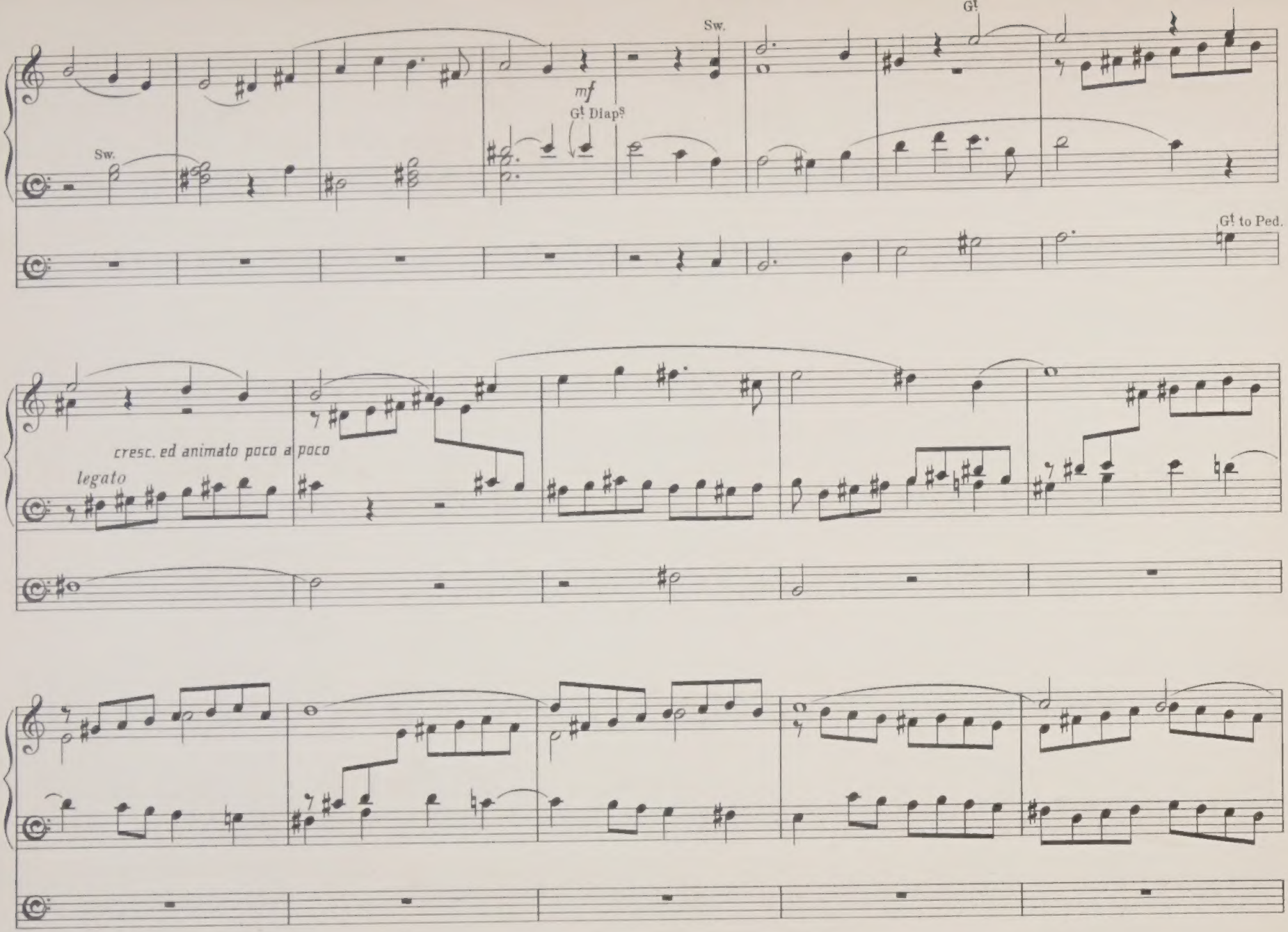

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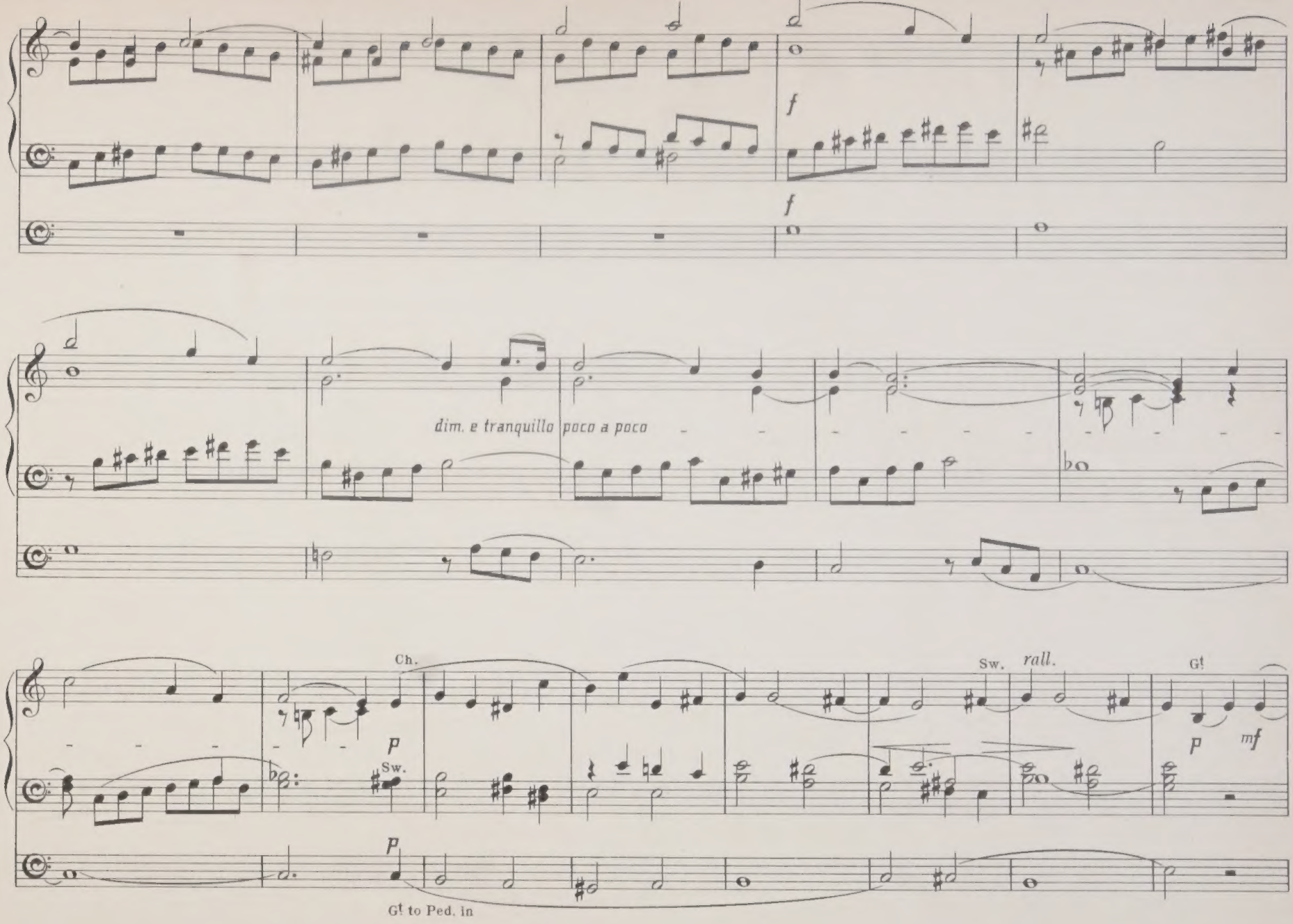
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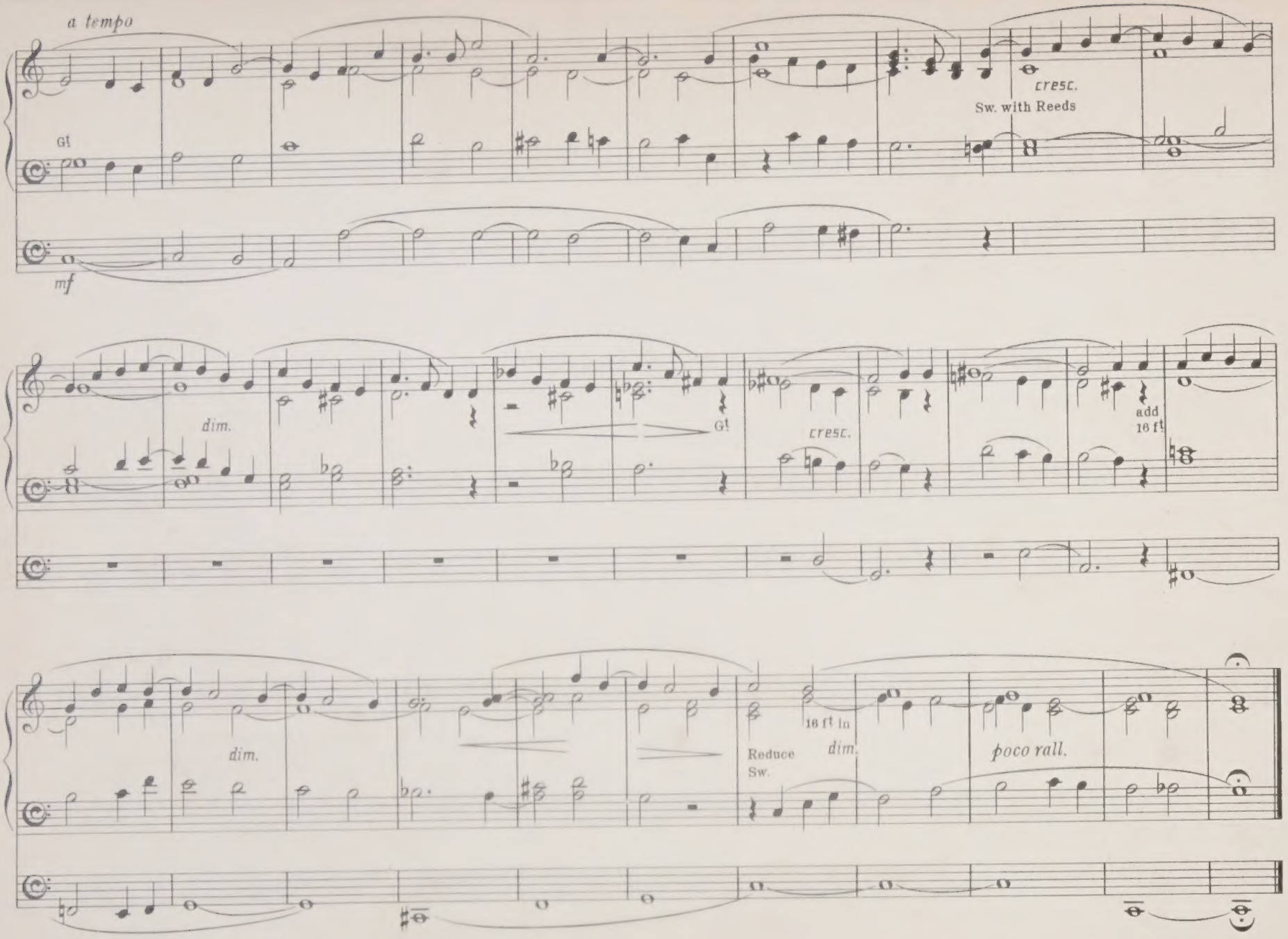

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